



# STAR TREK: VOYAGER

The Series  
is launched...

## ELIDOR

Writing the book  
and the tv series

## DOCTOR WHO

Travel back  
to the Sixties  
with Victor  
Pemberton

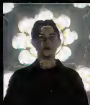
With: BLAKE'S 7, ALIEN NATION, THE INCREDIBLE  
HULK, THE TOMORROW PEOPLE and DEEP SPACE NINE



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The second episode guide takes us to the mid point of the current, third, season



## EDITORIAL

While the States' television stations are quite quite happy to try new Science Fiction, Fantasy and downright unusual programmes, British television seems determined to avoid the genres. It either ignores a series completely which is doing well abroad, or it hates it, as in the cases of *The Next Generation* and *Babylon 5*.

Both are transmitted at 6.00pm, a time totally unsuitable for their main audience. Even the tv stations think this Channel 4 edits *Babylon 5* in case it upsets anyone — in a parent. Strange how it is only the satellite stations who cater for their audiences...

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Jan Vincent-Rudski

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and Edwin Ikin



Pertwee in stasis...

## No Space For Who

BBC Radio 2 still has not scheduled *Doctor Who: The Ghosts of N-Space*, which is now complete and ready for broadcast. Other than Jon Pertwee, Elisabeth Sladen, Nicholas Courtney and Richard Pearce, the cast comprises Stephen Thorne as Maximilian (the villain), Harry Towse as Mico (the Brigadier's uncle), Bruno and a thug, Sandra Dickinson as Maggie, Jonathan Toffler as Clemenza, Don McCorkindale as Don Fibrizzo, David Holt as Nico, Deborah Berfin as Louise, Peter Yapp as Umberto, Joanne Sergeant as the maid, Paul Brooke as Paolo, Gavin Muir as Barend and the man, Julie Meers as Marcelle, Jonathan Keeble as Roberto, Knight and a thug and Jim Sweeney as Guido. Once again Peter Howell provides the incidental music.

## Precinct Arrives

Pinewood Studios has been booked to enable a second series of Gerry Anderson's *Space Precinct* to go into production almost immediately if the green light is given. The chief factor in the decision will be the US ratings, which have been improving according to GTV's Roger Leikin, especially in New York and LA where it has been



Monstrous  
Space Precinct

upgraded to a better time slot, although revenues from successful foreign sales and merchandising could also potentially fund a further series.

The \$36-million first series makes its UK debut on Sky One on 18 March and will run for 24 weeks. Despite some disappointing initial reactions to episodes screened in the US, confidence has increased now that the series has developed a routine. The speed necessary to bring the first scripts to the screen afforded the morale of the crew and the fact that most of the writers were based in the US led to communication problems. Some writers only had a 20-minute rough out to base their characterizations on. Now that there is familiarity among the writers, greater depth and the exploration of character relationships has become a priority.

Anderson seems very pleased with the progress on the series, "I have never been particularly happy with what I have done before, but *Space Precinct* is different. It is the first time that I am able to say that I am delighted with something I have worked on." He goes on, "I'd like to think I'll be in a Gene Roddenberry situation in as much as if this goes to a second series, I'll be giving it my



Space Precinct's Jack  
Hildane (Rob Youngblood)

complete and undivided attention. If it goes on to a third year, I'll be looking forward to a feature film, and it may well be that I'll be doing it for the rest of my life."

GTV hopes that at least 80 episodes will be made so that there is enough volume for TV stations to later strip the series across a week.

Failing re-commission Anderson's contingency plans include stop-motion animation series *Lavender Castle* and a live-action series called *Apemen*.

# US WHO IS OFF!

It looks like the end, but the moment has not been prepared for with the announcement from Amblin Entertainment that the Fox network has turned down the chance to commission the pilot for *The New Adventures of Doctor Who*. With no network interested it looks increasingly unlikely that a US version of the programme will be made, although attempts are being made to see if the pilot could tentatively be produced for syndication. The news was announced on 17 January by Amblin's liaison officer Jean-Marc Lofficier who wrote:

"Bad news. Fox has decided to pass on *Doctor Who* after all. To prevent more ill-founded rumour-mongering, we must stress upfront that this has nothing to do with any creative issues. It's purely a matter of marketing strategy, dollars and cents:

"1) Fox appears to have had a change of mind. With the recent emergence of the *Worner*s and *UPN* (Paramount) networks, Fox now desires to enlarge its audience. They now feel that *Doctor Who* is not 'mainstream' enough, and therefore no longer fits into their plans.

"2) Now that there is a script for the *Doctor Who* pilot, a budget could be drawn up. Unfortunately, Universal (the supplier) and Fox (the buyer) couldn't reach an agreement over the cost of the pilot. Needless to say, this is a major stumbling block. If you feel stressed reading this, imagine how the Amblin producers feel. The consequences are too complicated and far ranging to speculate about at this time. The producers are busy investigating other options. Segal remarked that this setback is actually being looked upon as good news by others in Hollywood, who are currently interested in *Doctor Who* for their own networks.

"Don't deluge us with questions; there isn't much more to tell. As soon as there is any news, we'll post it here."

One has to question how much of Segal's optimism about other networks is wishful thinking. After all Fox was the last network that Amblin took the project to having been turned down by the others. More likely the rights will revert back to the BBC in due course where a further attempt may be made to interest UK independents in making the series. Whether UK independents would be prepared to put their faith in the BBC having been enticed for a considerable period prior to the rights going to Amblin is a matter for conjecture.

Does the BBC remember that Peter Corgren promised new *Doctor Who* television episodes would reach the screen during the 1990s?



Who is eliminated!

## Trek Tie-ins

A plethora of merchandising spin-offs has resulted from the release of *Star Trek: Generations* including a *Star Trek* exhibition in Edinburgh to be followed by a UK tour, a Mercury phone card with a run of 85,000, a three month promotion on Wooten's packets and a new Bank of Scotland credit card.

*Star Trek: Generations* was the 16th most successful film in

## STAR TREK BOOKS UPDATE

Due to the volume of books being published, **TV Zone** will now present its forthcoming listings every month, with **Star Trek** featured bi-monthly and **Doctor Who** and other cult series filling the gap in alternate months. (Please note: The list is subject to change)

**PUBLISHERS:** Bantam (B), Simon & Schuster (S), Virgin (V), Titan (T)

### February

- 16th **Adventure 10** Death's Angels (Kathleen Sky) £4.50 (T)  
20th **Adventure** Requiem £7.99 (S)

### March

- 6th **DS9** Wiped (KW Jeter) h/bk/audio £9.99/£7.99 (S)  
**ST** 73 Lost Yards 4: Recovery (Jim Dillard) p/bk £4.50 (S)  
**TNG** 34 Blaze of Glory (Simon Hawke) p/bk £4.50 (S)

### 9th DS9 Log Book Series 2

- (Edward Gross & Mark A Altman) £9.99 (B)  
**The Making of the Trek Films** (Edward Gross) £12.99 (B)  
**Last Voyages of Trek & The Next Generation** £9.99 (B)

- 13th **Captain's Log Season 7 Supplemental** (Mark A Altman) tbc £9.99 (B)

### April

- 3rd **DS9** 10 Vothalla (Nathan Archer) p/bk £4.50 (S)  
**TNG** All Good Things p/bk £4.50 (S)

- TNG Young Adult 7: Secret of the Lizard People** (Michael Jan Friedman) p/bk £2.99 (S)  
**ST** Windsor (LA Gelf) audio £6.99 (S)

- ST** Logs 1-3 (Alan Dean Foster) p/bk £4.50 each (S)  
**Creating The Next Generation** tbc £9.99 (B)  
20th **Adventure 11: Vulcan** (Kathleen Sky) £4.50 (T)

### May

- 1st **TNG** Companion (Jerry Nemesick) £12.99 (S)  
**TNG** 35 The Romulan Strategem (Robert Greenberger) p/bk £4.50 (S)

- ST/V** 2 The Escape (Peter David) p/bk £4.50 (S)  
**ST** Shadows on the Sun (Michael Jan Friedman) audio £7.99 (S)

- ST** Logs 4-6 (Alan Dean Foster) p/bk each £4.50 (S)

### June

- 5th **ST** 74 ST VI Sequel (DM Rinn) p/bk £4.50 (S)  
**DS9** 11 Devil in the Sky (Cox & Bentsen) p/bk £4.50 (S)  
**DS9 Young Adult 5: The Arcade** (Dana Gallagher) p/bk £2.99 (S)

- TNG** Relics (Michael Jan Friedman) audio £7.99 (S)  
**ST** Ashes of Eden (William Shattner) £9.99/audio £7.99 (S)

- ST** Logs 7-10 (Alan Dean Foster) p/bk £4.50 each (S)  
22nd **Adventure 12: World Without End** (J Haldeman) £4.50 (T)

- tbs** **The Law of Trek** (Paul Joseph) tbc £9.99 (B)  
**DS9** Hearts and Minds £7.99 (B)

### July

- 3rd **TNG** 36 Into the Nebula (Gina Dewees) p/bk £4.50 (S)  
**ST/V** 3 Unlited p/bk £4.50 (S)

- TNG** Crossover (Michael Jan Friedman) h/bk £9.99 (S)  
**TNG** The Devil's Heart (Garmen Carter) audio £7.99 (S)

### August

- 7th **ST** 75 First Frontier (Diane Carey) p/bk £4.50 (S)  
**TNG** Make It So (Wes Roberts) h/bk £9.99 (S)

- TNG** Q-Squared (Peter David) p/bk £4.50 (S)  
**DS9 Young Adult 6: Field Trip** (John Peel) p/bk £2.99 (S)

- TNG** Intruder (Peter David) audio £7.99 (S)  
**ST, TNG, DS9 & STV 1996 Calendars** each £5.99 (S)  
17th **The New Trek Programme Guide** (Paul Cornelli/Martin Day/Kath Topping) (V) £9.99 (B)

### September

- 4th **DS9** 12: Station Rage (Diane Carey) p/bk £4.50 (S)  
**ST/V** 4 Unlited p/bk £4.50 (S)  
**DS9** Foreign Meditation (Ira Steven Behr) p/bk £12.99 (S)

### October

- 2nd **To The Stars** (George Takei autobiography) p/bk £4.99 (S)  
**ST** 76 Captain Sulu p/bk £4.50 (S)

- TNG** 37 Dragon's Honour (Kj Johnson) p/bk £4.50 (S)  
**ST** Adult 8 Starfall (Brad Shinkland) p/bk £2.99 (S)  
November  
5th **TNG** 38: The Last Stand (Blind Ferguson) p/bk £4.50 (S)  
**ST** The Art of Star Trek (Hevner-Shaw) h/bk £9.99 (S)

## US UPDATES

**Trek Wars:** Unknown Soldier (7 Jan), Sellout (16 Jan), Promises to Keep (23 Jan), After Ego (30 Jan), Stay of Execution (6 Feb), Killer Instinct (13 Feb)

**Lois & Clark:** Meteor (1 Jan), Chi Of Steel (8 Jan), The Eyes Have It (22 Jan), The Phoenix (12 Feb), Top Copy (19 Feb) — guest starring Raquel Welch, Return of the Prankster (26 Feb)

### StarQuest: DS9:

Meltdown (8 Jan), Lostland (15 Jan), And Everything Nice (22 Jan)

**Earth 2: The Enemy** Within (8 Jan), Redemption (22 Jan)

**M.A.N.T.I.S.: The Sea** Wasp (8 Jan), Progenitor (20 Jan), Switches (27 Jan)

**Highlander: They Also** Serve (6 Feb), Blind Faith (13 Feb), Song of the Executioner (20 Feb), Star-Crossed

(guest starring Roger Daltrey — 27 Feb), Methos (8 March), Take Back the Night (24 April), Testimony (1 May), Moral Sins (8 May)



TakWar goes on the prowl

the USA during 1994 taking \$71.3 million in only seven weeks and out-gunned the other Sci-Fi films of the period, StarGate. By 22 January its take had increased to \$73.4 million.

**Star Trek: Voyager** made its debut on the opening night of the United Paramount Network on 16 January. The network can be viewed by 80% of the US, but *Careaker* managed a Nielsen viewing rating of 14.7, making it the most watched programme in the 8 to 10 pm slot.

Lois is back soon...



### TV News

The BBC has purchased **Space: 1999**, **The Saint** and **Mas in the Suitcase** for broadcast in 1996. In the meantime **The Champions** will take over the **Randall and Hopkirk** slot during March. Rumour has it that several ITV

companies have re-acquired the rights to screen Gerry Anderson's **UFO**.

The second series of **Lois and Clark - The New Adventures of Superman** (to give its proper US title) begins on BBC1 on 18 February displacing **The Young Indiana Jones Chronicles**, which has been treated with extraordinary disdain by the BBC considering it is such a quality series. Not only has its time slot been chopped and changed with reckless abandon but no attempt has been made to show it in the correct transmission order (one theory is that some bright BBC employee thought it might be clever to group the episodes into date order).

ITV's **Chiller** finally reaches the screen on 9 March kicking off with **Prophecy** adapted by



price: 1.99 is blasting back



Star Cops on UK Gold



Moonbase 3 again

Stephen Gallagher from Peter James's book. The provisional running order thereafter is *The Man Who Didn't Believe in Ghosts* by Anthony Horowitz, *Toby* by Glenn Chandler, *Here Comes the Mirror Man* by Stephen Gallagher and *Number Six* by Anthony Horowitz.

*The Adventures of Brisco County Jr* receive another airing. Daily reruns of *Deep Space Nine* take over from *The Next Generation* commencing 13 March.

*Moonbase 3* has been a late addition to UK Gold's February schedule and will be followed on 25 March by *Star Cops*, so dated strategically placed to pick up viewers who are easily confused by a superficial titular resemblance between it and *Space Precinct*. The Penrice era of *Doctor Who* returns from 7 March, the Sunday omnibus editions having been allowed to catch up by rerunning Seasons 23 and 24 in the late evening slot instead of Sundays. *The Hitch-Hiker's Guide to the Galaxy* and *Five Children and It* are also dated off for another showing.

## Obituary

John Lucarotti, who wrote *Maveric Polo*, *The Avenger* and *The Manticore* all for William Hartnell's incarnation of *Doctor Who* and provided the bare bones of *The Ark in Space* for Tom Baker's, died on 19th November in Paris. He also wrote *City Beneath the Sea*, *Secret Beneath the Sea*, *Operation: Pitch* and *The Ravellid Thread* and contributed many scripts including *The Avengers*, *The Protectors* (ABC TV in 1965), *Ghost Squad*, *Moonbase 3*, *Into the Labyrinth*, *The Man in Room 17* and *New Scotland Yard*.  
Donald Pleasance, the

character actor who played King John in the 1950s *Robin Hood* series and numerous other villains on both the small and big screens, died on 2nd February aged 75.

## Big Screen TV

Following Polygram's purchase of ITC Entertainment, the planned live-action cinema remake of *Thunderbirds* (both Joanna Lumley and Emma Thompson have been mooted as Lady Penelope) looks a much more likely proposition. Proposals have also been put forward to rework *The Prisoner*, *Randall and Hopkirk (Deceased)* and *Joe 90* as feature films. Lord Lew Grade has rejoined the company as Chairman for life, acting as a consultant.

With Bravo currently rerunning the classic western series *The Wild Wild West*, it transpires that Jon Peters is developing a film version.

## Video Update

BBC Video will re-release the whole of *Doctor Who*'s 16th season known collectively as *The Key to Time* during 1995. The six stories follow from April to June (two each month) with the two *Rain* tales set for July.



The Rain

## UPDATE STAR TREK: VOYAGER

(23 Jan) *Parallax*

(30 Jan) *Time and Again*

(2 Feb) *Phage*

(13 Feb) *The Cloud* The *Voyager* enters a nebula in search of fuel, only to discover it is a storm which they have injured. Guest stars: Larry Hennin (Burt Garry), Angela Dohmann (Ricki), Sandrine (Judy Geeson), Luigi Amodeo (The Gigolo). Story by Brandon Braga, written by Michael Piller, directed by David Livingston.

(20 Feb) *Eye of the Needle* Hopes are high when a small wormhole to the Alpha Quadrant is discovered. The crew are able to make contact with a Romulan ship on the other side, but the wormhole is too small to travel through... Guest stars: Michael Cumpsty (Lord Burleigh), Carolyn Seymour (Mrs Tiplington), Tom Virtue (Roxton). Story by Henry Buckle, teleplay by Jen Taylor, directed by Rick Koble.

(27 Feb) *Ex Post Facto*

(TBC) *Errandons*

(TBC) *State of Flux*

## UPDATE DS9 - SEASON 3

(20 Feb) *Prophet Motive*

(27 Feb) *Visionary* O'Brien is suffering from radiation poisoning, and finds himself jumping into the near future. He witnesses his own death, and discovers a Romulan plot. Guest stars: Annette Heide (Kanna), Jack Shearer (Rayson). Directed by Raza Badi.

*Visionary* Can a dead O'Brien save DS9?



## TREK VIII IN UK

Pre-production work has begun on a second *Star Trek: The Next Generation* movie, which will shoot during 1996 for a planned release in the States at Thanksgiving of the same year. While there has been no statement concerning the villains of the piece — rumours have suggested the Borg, Q, or even a rematch with Dr. Soran — it has been revealed that the current storyline under consideration will involve a one month shoot in the United Kingdom. Apparently, the cast of *The Next Generation* have all signed contracts for at least three movies, and Paramount are considering releasing one every two years.

Meanwhile, after seven years of being passed over by the Emmy and Golden Globe awards, the TV series is at last receiving some recognition by its peers. For their first-ever award ceremony, the Screen Actors Guild have nominated Patrick Stewart as best television actor for his work on *Star Trek: The Next Generation*. The awards take place next month in Los Angeles.

Beyond  
Generations



# OUT OF THE BOX

## WHAT'S ON AROUND THE UK

### Daily (Monday - Friday)

02.00	Moonlighting (except Thursdays)	Family
08.00/16.30	Mighty Morphin Power Rangers	Sky One
17.00/22.00	Star Trek: The Next Generation (to 8 Mar)	Sky One
17.00/22.00	Deep Space Nine (from 13 Mar)	Sky One
21.00	Moonlighting (except Wednesdays)	Family
21.00	The Twilight Zone (except Mondays)	Bravo
23.50	Doctor Who	UK Gold

### Mondays

14.00/20.00	The Avengers	Bravo
16.35	Tomorrow's End	BBC1
18.00	The Protectors (to 27 Feb)	Bravo
18.00	Buck Rogers in the 25th Century	BBC2
18.30	The Invisible Man	Bravo
20.30	Goodnight Sweetheart (from Feb 20)	BBC1
21.00	The New Avengers	Bravo

### Tuesdays

16.15	The Dreamstone (to 29 Mar)	ITV
18.00	Babylon 5	C4
20.00	The X-Files (from 21 Feb)	Sky One

### Wednesdays

14.00/20.00	The Avengers	Bravo
18.40	The Tomorrow People	ITV
18.00	Star Trek: The Next Generation	BBC2
18.00	The Crystal Maze	C4
18.00	The Protectors (to 1 Mar)	Bravo
20.00	RoboCop (from 15 Mar)	Sky One
20.00	Hitch Hikers Guide to the Galaxy (from 1 Mar)	UK Gold

### Thursdays

00.40	Allen Nation	Carlton
17.00/22.00	Saga of Star Trek (9 Mar)	Sky One
18.00	Quantum Leap	BBC2
21.00	Chiller (from 9 Mar)	ITV
21.00	The X-Files (to 16 Feb)	BBC2

### Fridays

06.30	Spiderman (from 3 Mar)	Sky One
14.00/20.00	The Avengers	Bravo
18.40	Tales from the Cryptkeeper	ITV
17.00/22.00	The Captain's Log (10 Mar)	Sky One
18.00	The Protectors (to Feb 24)	Bravo
18.00	Captain Scarlet	BBC2
18.25	Randall and Hopkirk (Deceased) (to mid March)	BBC2
18.25	The Champions (from late March)	BBC2
18.30	The Wild Wild West (from Mar 3)	Bravo

### Saturdays

08.30	The Tripods (to Feb 18)	UK Gold
08.30	The New Adventures of Superman	BBC1
07.45	Superboy	Sky One
08.55	The Mighty Morphin Power Rangers	ITV
12.00	Moonbase 3 (to Mar 18)	UK Gold
12.00	Star Cops (from Mar 25)	UK Gold
15.00	The Fantastic Journey	Bravo
16.00	Adventures Of Brisco County Jr (from 4 Mar)	Sky One
18.00	Blake's 7	UK Gold
18.15	Young Indiana Jones Chronicles (to 11 Feb)	BBC1
18.15	New Adventures of Superman (from 18 Feb)	BBC1
19.00	Space Precinct (from 18 Mar)	Sky One
19.00	Thunderbirds (from Feb 18)	UK Gold
21.15	Ghosts (to Feb 25)	BBC1
22.00	Tales from the Crypt (from 18 Feb)	Sky One
23.30	Tales of the Unexpected (to 25 Feb)	Family

### Sundays

00.30	Monsters	Sky One
07.25	The Man From UNCLE	BBC1
07.45	Superboy	Sky One
09.00	Joe 90	BBC2
10.10	Doctor Who (Omnibus - some 9.10)	UK Gold
12.00	Blake's 7	UK Gold
13.00	The Wild Wild West	Bravo
13.45	The Young Indiana Jones Chronicles	BBC1
14.00	The New Avengers	Bravo
15.00/21.00	Deep Space Nine	Sky One
20.25	Goodnight Sweetheart (to Feb 12)	BBC1

# MILTON JOHNS —

## ASTRONAUT!

"Android Invasion is a bit of a mystery," says actor Milton Johns, trying to remember his role in this month's Doctor Who video release. "Daddy enough, I have a clear idea of the very first one I did in the Sixties and the Time Lords one I did in the Seventies."

Milton Johns appeared in the 1968 story *The Enemy of the World* and in *The Invasion of Time* in 1978. But in *The Android Invasion* he was Guy Crayford, an astronaut brainwashed by the Kraals into assisting their plan to dominate the Earth. The story was filmed in 1975 at the Television Centre.

"It was done on the old weekly basis," he remembers. "In those days you didn't do rehearsal, you did it normally at the end of the day like a theatre performance, seven 'til ten in the evening. So in that respect it was quick, but that was the normal way of doing it in those days. But you did get rehearsal, you had four or five days to get it together, not like filming when you turn up and do a bit at the end then a bit in the middle and probably don't have any proper rehearsal at all. It was a bit like weekly rep, really."

It was the first of two stories he did with Tom Baker. "I always very much admired the way he worked," says Milton. "I thought he was one of the most successful Doctor Whos. He was a great worker. He was very careful with the script and very careful to take out of the script anything which was against his normal character. He treated the whole thing with great seriousness, which is of course the only way to do it. I thought he fitted the part to perfection."

On the other side of the camera was Barry Letts who took up directing as well as producing duties for *The Android Invasion*. "I first worked with Barry Letts as an actor," Milton remembers. "I always found him a very good director, very quiet, careful, very good for an actor."

The villains of the piece were the Kraals, which were brown stooping figures covered in elaborate face masks and body suits. As an alien collaborator, Milton's character had quite a few dialogue scenes with them. "I suppose it's odd," he reflects, "but you get used to these sort of things. It's not unknown when you're making a film to be finishing off shots on you when the other person has been released and has gone home. So at least there was someone there! And in those days they used to go to great pains to get the monsters looking very effective. They all came as a great surprise at the last minute on the day. You didn't have monsters in rehearsal."

The most effective thing about Crayford's costume was his eye-patch, which fortunately caused little trouble for the actor underneath. "I suppose I had it on for comparatively little time," he says.

June Killick



The Android Invasion  
Crayford and Kraal



Photo © BBC Video

Photo © BBC Video

## UPDATE - BABYLON 5

Season 2 of **Babylon 5** began broadcasting on Channel 4 commencing Tuesday 7 February at 8pm. If they air the entire season continuously without any breaks, the final episode of the season will air on 4th July. Contrary to popular rumours the series will not be broadcast by widescreen, as the syndicated versions purchased are not available in that format. Season one will be repeated after season two has finished.

(23 Jan) **A Race Through Dark Places** - This is assigned by Psi-Cop Beefer to expose an underground railroad of



The post-Christy DeLeon

unregistered telepaths. Guest stars: Walker Koenig (Becker), Brian Cousins (Rick), Glenn Laffler (Luker). (30 Jan) **The Coming of Shadows** - The Centauri Emperor arrives on B5, and G'kar plots an assassination. Guest stars: Fredric Lehne (Ranger), Melachi Thorne (Centauri Prime Minister), William Forward (Rafal), Turhan Boy (Centauri Emperor), and Michael O'Hare (Jeffrey Sinclair). Teleplay by J. Michael Straczynski, directed by Janet Gress.

(6 Feb) **GROPOS** - Sequel to *Babylon Squared*. B5 is overrun by machines preparing for battle. Guest cast: Paul Winkler (General Richard Franklin). Written by Lawrence G. O'Toole, directed by Jim Johnston.

(13 Feb) **All Alone in the Night** - The truth behind Sheridan's appointment to B5 as he and the Narn are captured by aliens. Written by J. Michael Straczynski, directed by Mario D'Leo.

(20 Feb) **Acts of Sacrifice** - New aliens, the Lumati, arrive on B5. Written by J. Michael Straczynski, directed by Jim Johnston.

(27 Feb) **Hunter, Prey** - Written by J. Michael Straczynski.

(TBC) **And Now For a Word** - Written by J. Michael Straczynski.

(TBC) **These All The Honor Lies** - Written by Peter David.

(TBC) **Kisses** - Written by Lawrence G. O'Toole.

(TBC) **In the Shadow of Zhabdum** - Written by J. Michael Straczynski.

(TBC) **Confessions and Lamentations** - Written by J. Michael Straczynski.

(TBC) **Expectations** - Written by David Gerrold.

B5 fans who own PC computers will not be happy by the fact that the long-awaited interactive B5 CD-ROM has been put on indefinite hold. Meanwhile the first issue of the B5 comic entitled *Darkness Falls* has been released with the second issue out by the time you read this. The first of four B5 novels, *Voices*, by John Vornholt, will be published by Dell Publishing around February and will be connected to the overall story arc. It focuses on Garibaldi, Tolly Winters and a Psi-Cop convention on B5. *Accusations* is the title of the second novel (by Les Tillot) and is due out around April, with *Blood Oath* (again by John Vornholt) being the third novel. This will focus on the Narns. The B5 limited edition CD soundtrack has sold successfully in both the UK and US. The 'Juli' version (with extra tracks) should be out at your local store very soon.



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## Trekking in London

London's West End went *Star Trek* crazy on Friday February 3rd, as the latest movie *Generations* received its celebrity charity premiere in Leicester Square. The preview was attended by the famous, the rich, and the desperate few who were willing to part with a mere £75 in order to catch Captains Kirk and Picard collaborating on the big screen a whole week before its nationwide opening.

Hundreds of fans turned out to watch the *Next Generation* cast arrive for the screening, and were delighted by the surprise appearance of William Shatner, who flew in especially to attend.

"This was probably our first real premiere," enthused Michael Dorn, alias Klingon Worf, after the event. "The premiere we had in Paramount Studios wasn't really one where people were invited and fans were around us.

It was basically just press and industry people, so we did not get that sort of recognition and excitement that we did [in Leicester Square]. It was actually my first premiere where I was one of the actors and people were screaming!"

*Star Trek* stayed in the news throughout the whole weekend, thanks to a unique event organized by Stargazer International. *Generations* was the first British convention of its kind, assembling the entire principal cast of *Star Trek: The Next Generation*, along with producer Rick Berman, who individually took to the stage to spend 75 minutes answering questions from the audience.

The convention sold out weeks before, and the Albert Hall was packed to capacity with ardent *Star Trek* enthusiasts, many dressed in costumes ranging from Starfleet uniforms, Bajorans, Klingons, Romulans... and not forgetting the odd Q or

two. Not even the most hardened cynic could doubt the immense following enjoyed by one of the world's most popular television shows.

The highlight, however, has to be Patrick Stewart's entrance to the stage, at 17.15pm on Saturday 4th. The captivated crowd rose to their feet for a standing ovation that lasted several minutes. Stewart was obviously overawed, and admitted that he wanted to "savour the moment".

Producer Rick Berman made many friends by bringing with him a teaser for *Star Trek: Voyager*, including the teaser of Caretaker, the opening title sequence, a recorded message to the attendees from lead star Kate Mulgrew, and a promotional package of behind the scenes material.

His plans to provide another exclusive piece of visual entertainment were unfortunately dashed.

"There's one scene in *Voyager* that I have with Kate Mulgrew doing it, and with Genevieve Bujold doing it — because it was the one scene she did on the one day she worked," Rick Berman told TV Zone. "Also it was the audition scene, and there was a wonderful actress called Susan Gibney doing it. So I had three different actresses, all with Tim Russ. I wanted to bring the three scenes and show it here, but the Paramount lawyers told me not to!"

Nevertheless, it's doubtful that those in attendance could have enjoyed themselves more, with the once in a lifetime chance to see Patrick Stewart, Jonathan Frakes, LeVar Burton, Gates McFadden, Marina Sirtis, Michael Dorn and Brent Spiner in the flesh. Stargazer International will soon follow the event with a *Babylon 5* convention over the weekend of 29th and 30th April 1995 in Birmingham.

David Richardson



Marina Sirtis



Rick Berman



Brent Spiner



Michael Dorn





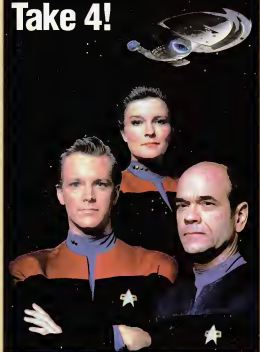
**S**TAR TREK: VOYAGER, the fourth generation to take Science Fiction television where no man or woman has gone before, had its US television premiere on January 16 with the airing of its two hour pilot. *Star Trek: Voyager* is the lead programme in the launching of the new US United Paramount Network.

*Star Trek: Voyager*, whose fortunes are piloted by executive producers Rick Berman, Michael Piller and Jen Taylor, focuses on the Starship USS Voyager and the Maquis, a breakaway Federation group considered outlaws by the Cardassians and the Federation. In the scene setting pilot, the *Voyager*, led by Captain Kathryn Janeway, is dispatched from a region of the galaxy called the Badlands in search of a missing Maquis ship. The *Voyager* encounters an energy wave which hurles it 70,000 light years to the other side of the galaxy. There the crew discover the missing Maquis ship and an entity that ultimately causes Starfleet and the Maquis to join forces. They succeed but, in the process, destroy a mechanism that closes the door on an immediate return home. The series, in future episodes, will follow the *Voyager* through endless adventures as they attempt to find a way home.

## Voyagers

Kate Mulgrew toplines the cast as Captain Kathryn Janeway, the first ongoing female Starfleet Captain in the nearly 30 year history of *Star Trek*. Robert Beltran portrays the Maquis Captain turned Starfleet First Officer Chakotay, while Roxann Biggs-Dawson plays the half-breed Maquis B'Elanna Torres. Jennifer Lien is Kes, the young alien adventures

# STAR TREK, Take 4!





Robert Picardo portrays the holographic Doctor — "I'm kind of the fire extinguisher hanging on the wall"

along for the ride and Ethan Phillips is the very alien looking cook and scrounger Neelix. Veteran actor Robert Picardo portrays the holographic Doc who, in an upcoming episode will get a name. Robert Duncan McNeill is the rebel Lt Tom Paris, Tim Russ is the Vulcan Security Officer Tuvok and Garrett Wong is the wet behind the ears Operations-Communications Officer Harry Kim.

At a special preview screening of the *Star Trek: Voyager* pilot on January 10 at the Paramount Studios lot, some of the *Voyager* cast, amid the crush of photographers, television camera crews and assorted studio suits, ventured an early assessment of their *Star Trek* fortune.

### Phantom Doc

"I'm kind of the fire extinguisher hanging on the wall," chuckles Picardo as he explains the, to this point, sketchy particulars of his phantom Doc. "When there's a disaster they just pull me down. My role is as an emergency computer", they take me down and put me back. But

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when the real ship's doctor dies, I become the full time medical supplement."

Picardo, an admitted non *Trek* watcher in the past but who has since discovered the storytelling wonders of *The Next Generation*, feels being a novice *Trek* type made auditioning for *Voyager* a less stressful experience.

"If I had been in awe of *Star Trek* like so many people are I probably would have been very nervous at the auditions. But, because I didn't really know anything about *Star Trek* and didn't really give a damn, I went in and just let the audition roll off my back.

"When I read the pilot," continues Picardo, "I thought 'well this is not much of a part' and I really don't have much to do in the pilot. But once the regular episodes started the writers have given me a lot of wonderful things to do. I'm into the questioning my selfhood phase of this character, trying to find if I'm more of a hologram but less than a man."

Picardo is well aware that signing aboard *Star Trek* requires a commitment of a good number of years. "Am I prepared to do this for seven years? The answer is a big fat 'Yes'."

Garrett Wang sums up his role of Harry Kim in one word: "Tough. This character definitely has it tough. He's fresh out of Starfleet Academy. He's done well enough to land his first post of a starship and he wants to do well and live up to his own high standards. Plus he's a long way from home and he's always missing that so there is a lot of internal conflict."

Wang's closest interaction through *Voyager*'s early episodes has been with the Tom Paris character. "But the person he really looks up to is Captain Janeway. She's always so composed in all situations. She's his role model."

Robert Beltran is short on comment as he dodges cameras on the way into the



Robert Duncan McNeill is pleased with his role of Tom Paris. "He's like the Harrison Ford character in *Star Wars*."

screening room but he pauses long enough to state, "The process in defining my character has been very slow in the early episodes. But I feel the character will evolve based on the circumstances of the show. I'm looking forward to that happening."

Robert Duncan McNeill admits to "being in awe of all the flash and special effects of the show." He is also quite pleased with his role of Tom Paris. "He's like the Harrison Ford character in *Star Wars*. He's sort of like Riker but Riker plays by the rules and my character doesn't. Tom Paris gets into a lot of trouble and gets all the women."

McNeill, prior to *Voyager*, did a guest shot on *The Next Generation* in which

he played a similar kind of character. "I was this bad guy but when the chips were down he really came through. When I read the *Star Trek: Voyager* breakdown I thought 'I did this before. I can do it again'."

Majel Barrett Roddenberry, the widow of *Star Trek* creator Gene Roddenberry, is nothing but positive and enthusiastic about this fourth take on her late husband's vision. And she is quick to comment on the notion that the Current *Star Trek* braintrust may be going to the well once too often with *Voyager*.

"I don't think we're going to the well once too often. At least I don't think so. So far it appears to not be that way. As long as we produce quality there's no reason why we can't keep doing it. As long as we keep the prime directive and Gene's original vision going, *Star Trek* will continue."

Majel Roddenberry is particularly happy with the fact that *Voyager* is captained by a woman. "Boy! I'm so happy. Thirty years ago Gene wanted to make my character the second in command on the original *Star Trek* series and he was told by the television people that there was no way a woman could be second in command. Well now *Star Trek* has a first in command and I couldn't be happier."

Marc Shapiro

Majel Roddenberry is pleased that *Voyager* is captained by a woman





**TV Zone Letters**

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star@city.computink.co.uk

*This issue includes letters sent by electronic mail: technology's influence spreads ever more...*

**New-Look Zone**

**Jason Highfield**  
E-Mail

Congratulations on issue 63. I thoroughly enjoyed the new look and was impressed with such features as Memory Alpha and the 6 pages of News. The rise of 25p is easy to bear but it does beg the question why the bumper Christmas issue cost £2.95 when it has the same amount of pages as the new regular issue! I hope we don't see the size of the magazine start to dwindle after a few issues. Stick to a high number of pages. It's not as if there are no cult TV shows out there to cover. This brings me to my main point of writing/mailing. Many letters in TV Zone over the past year have been from various readers slagging off (for want of a better expression) cult TV shows in favour of their own, personal favourite.

Instead of slagging off shows you don't like why don't you write about what you do like! I am not a great fan of Doctor Who. Yet I read all the articles about the series and watch it regularly on UK Gold. Why I do this is because I am a fan of cult/Sci-Fi television. Not any particular programme. Sure I have my favourites, who doesn't, but I wouldn't slag off somebody else's fave show to make my favourite look better, because there are more constructive things to say about our genre than the 'mine is better than yours' debate. So let's start talking about the good points that our hobby has to offer, rather than what you may think

are the bad points. After all it wasn't so long ago that Sci-Fi programming was way down on the tv producers' list. If we all keep complaining, it just may become that way again. And who would that benefit?

PS: What is the confusion over All Good Things...? The best part of the whole paradox is that Picard would not have caused the destruction of Mankind if Q had not bounced him around in time. This opens many questions as to whether Q had once again tricked Picard. Maybe one day we'll find out.

TV Zone: We would always discourage slagging off one show in favour of another as our letters pages have shown this to be quite unproductive.

The Christmas bumper issue was 16 pages more than the previous regular issue, and had more colour. The most recent Special had the same number of pages as the bumper issue but with even more colour — more than previous Specials as well, and at no extra cost. The new regular issues are now 8 colour pages longer than the old ones, which is still less than in Specials and Bumper issues.

We always try to give value for money within the budget we have.

**B5 When?**

**David Baumann**  
Dunstable, Beds

During issue 63 you first stated that B5 had slipped from CF's winter schedule to spring, and during the Larry Dillillo article you mentioned TKO 'the episode

that was barred from British television'.

Imagine my surprise when I happen to be glancing through the tv listings at about 10pm on Saturday 21st January, and I noticed that TKO is on in half an hour! Imagine my further surprise when at the end of the episode they announce that the new series will start on February 7th at 6pm.

Well, apart from this minor transgression, keep up the good work.

TV Zone: You're surprised...!

**B5 Giveaway**

**Mr M Ball**

Preston, Lancashire (E-Mail)

I normally don't write to magazines but after reading issue 63 I feel that I have to express a few things. Firstly, I like the new look, it brightens up the magazine no end. Also thank you for doing a Blake's 7 episode guide which is long overdue, as is a Doctor Who one.

There is however one thing that almost made me throw this issue in the bin. I am an avid fan of Babylon 5 and have been waiting for the second season since the beginning of October when the first season ended. I was really looking forward to see how Delenn would emerge from the chrysalis to imagine my disgust when I reached page seven and saw that you had included a picture of her. With the second season due to start in three weeks time could you not have waited to print this picture? It has completely ruined the surprise for me.

Do keep up the good work, but please don't spoil any more surprises for us. TV Zone: TV Zone has a worldwide readership and so we have to balance when we print photographs or information about something which has already been seen by some readers. The second series of Babylon 5 had already started in the USA, but if we had known it was to be shown so soon in the UK we would have waited. There has to be a line drawn somewhere as to when we finally reveal something, and unfortunately this time we got it wrong.

**Indy Winner**

**Howard T Pelt**

Kingsley, W Yorks

Thanks for including within issue 62 an episode guide for The Young Indiana Jones Chronicles because from the start I knew that I would be in for an enjoyable time.

Underneath its high production values which look great, especially the scenery in such places as Egypt and Africa, the series is just one of pure escapism with a dash of teaching the viewer things about history. I believe that I read elsewhere that the creator/producer was hoping for a series to educate American audiences, because he said that out of school most Americans seem to have lost touch with the past. Not only in America; I have to admit that history while at school was never really a high point in my life, but from now watching Young Indy's exploits I'm learning a little more about history as well as having fun with it.

I love the action, the romance, in London, May 1916 when young Indy met Vicky Pirettas as played by Elisabeth Hurley. Yes, I'm also a softie at heart and enjoy a little bit of romance, but not as much as it gets in the way of some good action. Sean Patrick Flanery makes a good Indiana, he's far from perfect and has his faults like getting himself and Bessie lost in Africa, and finding himself teamed up with a load of old geezers against the German's Phantom Train of Doom. Still, Indy's young at this point and is learning all about life from people he meets throughout his adventures. Then by looking at the motion pictures again you can tell where the older Indiana



More trouble for Indy in Austria, 1917?



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got all his skills from. Also a nice little touch in the Phantom Train episode was the sight of Paul Freeman in a gothic role, and far removed from his Belloc in *Raiders of the Lost Ark*.

## B5 Telepaths

Elisabeth Fraser

Alexia, *Ross-shire*

After reading an article in issue 63 about the influence of *The Prisoner* on an episode of *Babylon 5* I thought that I would write in about the episode *Mind War*. Near the end of this episode Bester said, "Be seeing you, Commander", and gave the hand signal also associated with *The Prisoner*.

I also wondered if anyone else thought that Ivanova is a telepath.

The fact that they have been keeping track of telepaths for six generations suggests that it is genetic and in *Eyes Ivanova* violently objects to being scanned and the Psi-Corps officer is surprised when she knows that he was spying.

After all, Ivanova is not likely to tell anyone if she was a telepath, apart from what happened to her mother she would lose her commission in Earth Force, and if she was scanned they would know straight away.

*TV Zone*: Yes, the "Be seeing you" is a direct homage to *The Prisoner*.

## DS9 Finished Storylines

Miss E Cottam

West Bridgford, Nottingham  
After watching Season 2 of *DS9* on video I feel I must write and share the following minor gripes with other readers.

Why is it that some of the adventures that occur in the *DS9* books are mentioned in the televised series, even as just background talk during one of the episodes? I was under the impression that these were supposed to be connected, or perhaps the writers don't feel that this is necessary. I'm not saying that everything that happens should be mentioned in either book form or on television, but sometimes it would be nice to show that other things do happen between each episode.

Also, why is it that in some episodes not all of the things that have taken place during that episode are answered? For



Deep Space Nine  
Kira and Odo, still the best of friends

instance, in the episode *Playing God* the station is plagued by voles, but what happens to them? Are they all caught? Do they continue causing problems? Are we, the viewers, supposed to come up with our own endings, or did the writers just presume that no one would notice? I am also surprised that Kira has not yet realized that Vedek Wires is connected to The Circle, but then I suppose that there would not have been any competition for who would be the next Kai. I realize that there is a lot to pack into one programme, but if they cannot provide answers for all that is happening, then they should either extend the length of each episode to one hour, or they shouldn't try to include so much into one episode.

I am also puzzled by the friendship between Sisko and Dax. In the episode *Blood oath* they are at odds with one another as to whether Dax should indeed help the Klingons. At the end of that episode you can tell Sisko is not impressed with what Dax has done, yet in the following episode everything is back to normal. Why? What has happened in the time period between these two episodes for the characters to become such great friends again? Likewise, with the episode *Necessary Evil* involving Kira and Odo. Odo claims that he doesn't know if he can trust her again, and yet in the next episode their friendship is intact as though nothing has happened. Again, whilst it is impossible to continue every storyline, surely those that can have some impact on the characters and the way they behave towards one another should.

Don't get me wrong, I am a big fan of *DS9*, but perhaps if

the writers paid a little more attention to finishing storylines off satisfactorily then *DS9* would be an even better series than it already is.

## Boxed Trek

David Hill

Harlow, Essex

I'm not sure about this box set business. *The Star Trek: The Next Generation* Borg box and *Q* box are okay, but what next? How about a *Holodeck* box set, Barclay box set, Klingon Honour box set and a *Counselor Troi* box set (featuring every episode she's ever appeared in)?

I understand that some people out there have all 89 CIC TNG tapes. That's fair enough, but when you start dressing up as Captain Picard and saying things like "Make it so", "Computer, freeze program" and "There are four lights!" I think that's when you should worry. There are fans and there are fanatics. I hope people realize this and don't try to cross that line which separates fantasy from reality. I know somebody that stays up late every night to pause out the adverts on *Doctor Who*. It's not sad, but pull yourself together, man! I also know somebody that once told me their best friend in the whole world was Kryten out of *Red Dwarf*. Okay, the latter was an untruth, but the fact it could have been true must have scared you.

I have noticed that 0.8 seconds of footage is missing from the CIC version of TNG's *Journey's End*. You know, that bit where Wesley sighs. The end of the sigh has been cut. I bet they released the uncut version in a limited edition box set in the near future.

## Video Avengers

Stuart Price

Seaford, Liverpool

A few weeks ago I purchased the *Avengers* box set 'Best of Emma Peel'. One of the reasons I bought this set was because of a sticker on it saying 'New, contains previously unleased titles'. Well, being an *Avengers* fan, you can imagine my thrill and excitement at being able to see these unseen Diana Rigg titles. The video was played and I sat through the whole three tapes (which by the way I enjoyed anyway). I came to the end of the third tape and guess what? 'No titles'. So I went through every tape again from beginning to end and not a sign of them.

Two weeks ago I sent a letter to Lumiere Pictures asking why these unleased titles were not on the tape. As at today's date they haven't replied to me. *TV Zone*: Has anyone had any luck resolving this mystery?

## More Tripods

R Naismith

Portsmouth, Hants

I would like to make an appeal first to your excellent selves to print some more *Tripods* material (interviews, features, photos, etc) and second to my fellow readers and fans to write to the BBC and suggest a new series — with the recent criticism on *Points of View* of the lack of Science Fiction on the BBC and of course the new opportunities to see the series again, there has never been a better time to rally for its return — letting the script writers come up with their own way to continue the series is a brilliant idea and an excellent opportunity to let them show us some of this high technology for once. It looks like *Doctor Who* is coming back, so why not pool our efforts in seeing the return of one of the best Science Fiction series Britain has ever made?

PS Can we please have some more information on *The Tripods* CD and where is the promised second part of the Russell T Davies interview? *TV Zone*: We'll pass on any information when we get it, and don't worry the second part of the Russell T Davies interview is on its way. Keep writing and mailing electronically, but don't forget to mention *TV Zone*.



Roland finds himself in Elidor on the beach in front of Findius Castle

**E**LIDOR is one of the BBC's most prestigious children's productions for 1995. In common with many BBC ventures, the high production values will result in its appeal to a great many adults as well. The book of *Elidor* was written by Alan Garner and published in 1965 by William Collins and Sons. It has remained in print for the last thirty years, becoming a children's classic; it is also taught in schools. It tells the story of four siblings, Roland, Nicholas, David and Helen who discover a way into the magical land of Elidor. Once there, they must help drive away the forces of darkness and return goodness to this mystical world. It is a work of superior vision which has, unsurprisingly, attracted more than its fair share of interest from the film and television world.

### Sixth Elidor...

"The *Elidor* which has been made is, in fact, the sixth attempt to film it over the years," explains the book's author, Alan Garner. "That includes a screenplay which I did in 1987 but the producers could not raise the money. When I was approached by this new company, Screen First, I was very laid back about the whole thing. I just thought, 'Heigh ho, here we go again.'"

His initial scepticism was soon laid to rest when he met the writer. Screen First were proposing to do the adaptation, "Don

Webb came up to see me and although, we were so different as people, we had such a huge area of overlap that I thought, 'This man can do it'. I said to him that he could do it but there was one proviso. It was that he should get to the heart of the book. I told him to find what he considered to be the heart of the book and then to throw the book away and make the story his own. That is exactly what he did and, in my opinion, I would say categorically that the script which I have read is far better than the book. It is as if *Elidor* that I hope I would be able to write, if I

were writing it now! Don has been entirely true to what I felt was the essence of the book — although I didn't tell him what that was, I let him discover it for himself."

### The Beginning

Although the book was published in 1965, *Elidor* was first conceived by Garner in 1962. It was a rather unusual task which cut across the grain of his established working methods.

"I am a very slow intuitive writer. I tend

Paul Madden, Don Webb, Alan Garner





Roland, David, Nicholas, Alan Garner, Don Webb and Helen

to work on geological time scales and if you ask me to write to a deadline I can't. Nevertheless, in 1962 the BBC celebrated forty years of broadcasting and each region contributed something from its own field of speciality. Since *Children's Hour* had started in the north of England, in Manchester, I was asked out of the blue whether I could write a thirty minute radio play as their contribution. I was told that it was going to be very special: special music, special stars, special tips, that and the other. In fact, it was going to be so special that in order to get everything done they had to have the finished script from me in a fortnight! I had no money at the time, I was flat broke, and they were offering fifty pounds so I said, 'Yes'. I then sat down and thought, 'What do I do about this?'

## Blitz Damage

I then remembered that I had been do-

ing some freelance journalism for Granada Television about a year earlier which involved going into the slum clearance areas of Manchester and Salford. They were clearing up the blitz damage and the slums at the same time in order to build the kind of tower blocks that they are now pulling down! Whilst I was there I remember thinking that it was an extraordinary landscape. The streets and the cobbles and the lamp posts were there. Some of the houses were there but they were in various stages of disintegration. It looked exactly as I described it in the book. The pubs were still standing because they had to stand in order to have the licences transferred but the churches were being slowly demolished. I went to a church and thought this is 'TS Eliot's Wasteland.'

In that work, the early Twentieth-Century writer was describing the desolation which followed the first world war. In Manchester, Garner saw the same desolation but this time it had been caused by

the second world war. Garner continues, "It was the boundary between a world that I recognized and another world that I didn't recognize. In addition to this I have always been interested in Celtic philosophy which includes a theory that the boundaries of this world are weak where other worlds impinge. By that I mean boundaries of Time and Space; such as the seashore or midnight, which is neither yesterday, today or tomorrow. So I was left with this feeling which I returned to a year later when the BBC asked me to write this radio play in a fortnight."

## Medieval Name

In contemplating how on earth to mould this into a story, Garner went to his bookshelves. "I reached up and looked at one of my reference books. It just happened to open at a page and when I looked down I saw the word 'Elder'. As I read I became aware that it was an allegedly true account of a boy who had gone through just such a boundary in the early medieval period and arrived in Elfland. I turned the page and there was a reference to a ballad called 'Childe Roland and Burd Ellen'. I looked that up and the story starts with a description of a child, meaning knight Roland, and his two brothers and sister playing football outside a church. Childe Roland kicks the football over the church and his sister, Burd Ellen, goes to fetch it. She goes around the church anti-clockwise and she doesn't come back. Both brothers go and neither comes back. Roland eventually goes and finds that he is in another land. He comes across an old man who says that he is in Elfland and that his brothers and sister are in the dark tower of Elfland. When I read that, I thought 'Good grief, this is mentioned in *King Lear*'. Shakespeare must have known that ballad because he has a line in *King Lear* 'Childe Roland to the dark tower came' and so I was away."

These ideas formed the basis of the first chapter of the book. "The only other addition that came in here was that I realized it all fitted in with Plato's philosophy of reality. It was his idea that this world is a shadow flickering on the back of a cave. We're all looking at the back of the cave and reality is going on behind us. So whereas we think we are looking at reality, in fact, we are just looking at the shadows. I thought that was what Roland was doing when he was



Bluffer (Abi Eniola)



and Warrior (Natalie Krupinski)

Photo: G. S. Jones





Roland, Helen, David, Malebron and Nicholas

trying to rescue Eldor.

Following the radio play, Garner adapted it into a novel. The *dark* thought which he poured into the book meant that it took something very special to transform it into a workable screenplay. Having had so many attempts fail in the past, it was obvious that *Eldor* was not an easy book to film. The writer of this successful screen adaptation, Don Webb, had a large task in front of him when he accepted the offer.

## To Television

"I have worked with Paul Meehan, the producer at Screen First, a couple of times," explains Webb. "He knew that what was needed was someone who could do a good, steady television job on what is a remarkable book. It wanted a 'matter-of-fact' kind of approach to make it into a good piece of television. Paul showed me the book and I fell in love with it immediately. I feel it was an advantage to be new to the book because if I had read it and loved it as a child, I

don't think I could have been brave enough to do what I did to it!"

As already indicated by Garner Webb's adaptation was not a verbatim recreation of the novel. In performing the translation, however, Webb was careful to get to the heart of *Eldor* and maintain this elusive "feel".

"The book has a really fine logic to it but what we see in the book is only one side of the story," Webb reveals about his thought processes which formulated his approach to the story. "We see a little world which the children inhabit and we can only see the skin of that world being tested by the outside dark forces of Eldor. The first thing I had to decide was where Eldor existed, how it existed and what the logic behind the breakthroughs between Eldor and our world were. Now, I am a great admirer of the JB Priestley time plays and the continuum theory which posits that Time and Space move in folds and that at certain places we are very close to other worlds and times. So that is what I decided to do with Eldor because it was very obvious to me that Eldor exists very

close to this world but in another time and another place. Then I discovered in the book a network of crossing points and sought to see how they could have happened. It then became obvious to me that the only way to tell the story was to tell the parallel story too and show what was actually happening in Eldor.

"I decided to start the problem as an Eldorian dilemma which Malebron is facing. His world has been overrun by the forces of darkness. I know this sounds pretentious but bear with it! I presented Malebron as an old and weary warrior king who is given an insight by the sly character — the only character I really invented — who actually tells Malebron what to do. She tells him to find these four kids since they can help."

## Reasons

In this way, Webb chose to give everything that happened to the children in our world a reason. Each time that reason was based on something which was happening in Eldor. As a result, the Eldorian characters such as Malebron were explored more fully than in the original novel. Webb is obviously still excited about the work he did on *Eldor* and finds it hard to contain his zeal as he enthuses, "It was very exciting and very scary because you see what is happening in Eldor!

The story really works but I have invented nothing about Eldor and so the television does not take away from the book. All I have done is to parallel everything that happens in the book and give a reason for it in Eldor. I have also updated the book as the 1990s. I've updated the kids, the flying, the whole ambience." Both writers seem more than happy with the final result and very happy with each other as writing partners.

"I took the bit between my teeth and wrote it," says Webb. "After that I took Alan through every change and got his approval at every stage. I think he is the most marvellous writer I have ever met, there is no question about that. I certainly hope I will work with him again."

As for Garner's praise of Don Webb's work, it is unqualified and very generous. He quips, "I think there will be an enormous screen going up from punts. I'm expecting a deluge of post saying how dare I let the BBC mock about with the book but I shall have to write back and say that actually I think it's better!"

Stuart Clark



## Credits

Roj Blake ..... Gareth Thomas  
 Jenna Stannis ..... Sally Knyvette  
 Kerr Avon ..... Paul Darrow  
 Gally ..... Jan Chappell  
 Vila Restal ..... Michael Keating  
 Orlan Gai ..... David Jackson  
 Zen/Orac ..... Peter Tuddenham  
 Servalan ..... Jacqueline Pearce  
 Travis ..... Brian Croucher

Series created by Terry Nation

Script editor ..... Chris Boucher  
 Producer ..... David Maloney

## B1 Redemption

Writer ..... Terry Nation  
 Director ..... Vere Lorrimer  
 Alta One (Sheila Ruskin), Alta Two (Harriet Philpin), Norm One (Roy Evans)

After Orac has predicted the destruction of the Liberator, the ship is attacked by two alien vessels. Manual controls and sensors are disabled, and under external control the Liberator is taken to Space World — delivered back to those who created it. Blake and his crew are captured by the System, and interrogated by its servants the Altas. And even if they succeed in escaping, Orac's prediction still holds...

First UK transmission: 5th January 1979

## B2 Shadow

Writer ..... Chris Boucher  
 Director ..... Jonathan Wright Miller  
 Bek (Karl Howman), Hanna (Adrienne Burgess), Largo (Derek Smith), The Enforcer (Archie Tew), Chairman (Vernon Dobtcheff)

Blake takes the Liberator to Space City, intending to buy the help of the Terra Nostra, who control organized crime on the Federated worlds. When the plan goes awry Blake instead elects to destroy the syndicate by eliminating their main source of income: the drug known as Shadow.



Weapon: Rashel (Candace Glendenning) and Coser (John Bennett) on the run with IMIPAK

Meanwhile, Orac is behaving strangely as the power of the Darkness overwhelms it. The alien force is attempting to pass through dimensions — and it can only achieve this by destroying the Liberator.

First UK transmission: 16th January 1979

## B3 Weapon

Writer ..... Chris Boucher  
 Director ..... George Spenton-Foster  
 Coser (John Bennett), Rashel (Candace Glendenning), Clonemaster Fan (Kathleen Byron), Camell (Scott Fredericks), Officer (Graham Simpson)

Technician Coser escapes from the Federation's weapons development base with IMIPAK (Induced Molecular Instability Projector And Key) — an advanced weapon that can literally mark people for death. Servalan plans to use a clone of Blake to take the weapon for herself, but her psycho-strategist Camell realizes there is a flaw in the scheme...

First UK transmission: 23rd January 1979

## B4 Horizon

Writer ..... Allan Prior  
 Director ..... Jonathan Wright Miller  
 Ro (Daren Angack), Chief Guard (Paul Holey), Komissar (William Squire), Selma (Soud Fares), Assistant Komissar (Brian Miller)

The Liberator follows a Federation freighter to the planet Horizon, where most of the crew are captured. Avon is left alone on the ship, and must decide whether to rescue his friends, or flee to safety...

First UK transmission: 30th January 1979

## B5 Pressure Point

Writer ..... Terry Nation  
 Director ..... George Spenton-Foster  
 Muted (Sue Bishop), Kasabi (Jane Shorin), Arle (Alan Hailey), Borg (Martin Connor), Vorn (Yolande Palfrey)

Blake takes the Liberator back to Earth, intent on destroying Central Control — the heavily guarded computer nerve centre of the Federation. He has a rendezvous with the resistance leader Kasabi, but Kasabi has been captured by Servalan and Travis. Blake and his crew are walking into a trap — a trap from which one of them will not emerge...

First UK transmission: 6th February 1979



Shadow: The Enforcer (Archie Tew)

## B6 Trial

Writer..... Chris Boucher  
Director..... Derek Martinus  
Par (Kevin Lloyd), Lye (Graham Sinclair),  
Samor (John Savident), Thanis (Victoria  
Fairbrother), Guard Commander (Colin Dunn),  
Rontane (Peter Miles), Bercot (John Byrnes),  
Zi (Claire Lewis)

As a result of his failure to capture Blake, Travis is on trial for his life at Space Command Headquarters. Meanwhile, Blake is tortured by guilt after Gus's death, and leaves the *Liberator* for a sabbatical on an alien planet. But the planet is actually a living organism, and he represents a parasite to be eliminated.

First UK transmission: 13th February 1979

## B7 Killer

Writer..... Robert Holmes  
Director..... Vere Lorrimer  
Tynus (Ronald Lacey), Belfar (Paul Daneman),  
Gambini (Colin Farnell), Wiler (Morris Barry), Box  
(Michael Gaunt), Tak (Colin Higgins)

Vila and Avon teleport to the planet Fosforce, where Avon plans to enlist the help of his old ally Tynus in stealing a TP crystal, which is vital for breaking Federation codes. Elsewhere on the base a centuries-old craft is salvaged from Space. But the ship contains a lethal virus that spreads rapidly amongst the humans.

First UK transmission: 20th February 1979

## B8 Hostage

Writer..... Allan Prior  
Director..... Vere Lorrimer  
Space Commander (Andrew Robertson), Inga  
(Judy Buxton), Ashton (John Abineri), Muloid  
(Judith Porter), Molok (James Coyle), Joban  
(Kevin Stoney)

Now an outlaw, Travis holds Blake's cousin Inga hostage on the planet Exhar. He offers Blake his terms: either they unite against the Federation, or Inga dies.

First UK transmission: 27th February 1979

## B9 Countdown

Writer..... Terry Nation  
Director..... Vere Lorrimer  
Provins (Paul Shelley), Selson (Robert  
Arnold), Trance (Geoffrey Snel), Casder  
(James Kerry), Aman (Nigel Gregory), Vahnor  
(Sidney Kean), Del Grant (Tom Cheaton),  
Rali (Lindy Alexander)

When rebels take over the Federation

defence complex on Alban, Space Major Provins has no option but to activate the Solium radiation device. Blake, Avon and Vila arrive on Alban in search of Provins, who allegedly knows the location of Star One. But in one hour the planet will be obliterated...

First UK transmission: 6th March 1979

## B10 Voice from the Past

Writer..... Roger Parkes  
Director..... George Spenton-Foster  
Van Glynd (Richard Babb), Le Grand (Freda  
Knox), Naga (Martin Reed)

Under the influence of a hypnotic trigger signal, Blake takes the *Liberator* to a mining asteroid. He is met by Van Glynd, who has defected from the Federation, and the injured rebel leader Shivan. Glynd has enough evidence to bring down the Federation if they can only get to a governors' meeting on Atlay. However, when they arrive on Atlay, there is no meeting — and Shivan is revealed as Travis in disguise.

First UK transmission: 13th March 1979

## B11 Gambit

Writer..... Robert Holmes  
Director..... George Spenton-Foster  
Zee (Michael Halsey), Chenie (Nicolette  
Roeg), Docholli (Denis Carey), Krantor  
(Aubrey Woods), Jamari (Harry Jones), Toise  
(John Leeson), Klute (Deep Roy), Cevedic  
(Paul Grist), Croupier (Sylvia Colledge)

Freedom City is the gambling centre of the galaxy. Blake is there to find Docholli, who may know the location of Star One, while Avon, Vila and Drac try their luck

on the 'Big Wheel'. Sorvalan is also at Freedom City, buying the favours of its owner, Krantor, who promises to provide her with both Docholli and Travis.

First UK transmission: 20th March 1979

## B12 The Keeper

Writer..... Allan Prior  
Director..... Vere Lorrimer  
Patrol Leader (Ron Tam), Gole (Bruce Purchase),  
Tara (Freda Jackson), Rod (Shaun Curry), Fool  
(Cengiz Sener), Old Man (Arthur Hewlett)

Docholli has told Blake that the information he seeks is on the planet Goth. When the *Liberator* arrives there, Vila and Jenna are captured by the primitives, whose leader is a friend of Travis.

First UK transmission: 27th March 1979

## B13 Star One

Writer..... Chris Boucher  
Director..... David Maloney  
Controller (Hugh Jackson), Dunkin (John  
Bown), Lurena (Jenny Twigge), Stot (David  
Webb), Searchers (Derek Brooms, David  
Carr), Parton (Gareth Armstrong), Marcol  
(Paul Toothill), Leeth (Michael Maynard)

Disasters are occurring throughout the Federated worlds, because Star One is malfunctioning. When Blake finally reaches Star One, intent on destroying computer control, he finds that aliens from Andromeda have taken over, helped by Travis. And as the intruders begin a full-scale invasion, the *Liberator* is the first line of defence until Federation ships arrive...

First UK transmission: 3rd April 1979

Richard Houldsworth

Redemption The *Liberator* moves on to run as *Space World*



# PROMETHEUS

## The Plot - Part One

North American Defence (NORAD) tracks an unidentified object that appears to be on a collision course with Utah woodland. It is suspected that the meteor might be guided by extraterrestrial intelligence. Blissfully unaware of the anticipated arrival, David Banner is fishing near a dam for his supper, having just trashed a nearby town in the form of his unwanted alter-ego, the Hulk.

In that town, tabloid newspaper reporter Jack McGee, forever following the Hulk's trail of devastation around the country for the ultimate news story, is making enquiries. As the warning siren of the dam goes off, David hears cries for help and spots a young woman trapped in the rocks downstream. Successfully hauling her to safety, David realizes that the girl, Kathleen, is blind.

Back at her cabin, Kathleen explains that she recently lost her sight due to optic nerve damage inflicted by a drunk driver, and has retreated from the city to the solitude of her brother's cabin.

At NORAD, the technicians following the meteor's path have discovered that it is emanating gamma radiation, and contact a military organization known as Prometheus — an operation specifically formed to deal with suspected extraterrestrial visitations. Prometheus, under the command of Captain Welch, moves into the impact area 'evacuating anybody they find' and closely followed by the curious Jack McGee. Surreptitiously acquiring a Prometheus uniform, McGee bluffs his way around the campsite.

The meteor finally impacts. Fearing a plane crash, David rushes to the scene... but the gamma radiation, coupled with an encounter with a wasp nest, transforms Banner into a curious hybrid of himself and the Hulk persona.

Vaguely aware of his identity as Banner, but as slow-witted as the Hulk, a now child-like and frightened Banner stumbles back to Kathleen's cabin where Kathleen's touch calms him. Trapped mid-transformation, Banner tells all, and Kathleen correctly makes the connection

The Hulk (Lou Ferrigno), out of control



between the meteor and David's condition. However, the army arrives at her door, insisting that she evacuates... and the helpless Banner is left hiding in the closet.

The soldiers find a tree blocking the road, and Kathleen slips away from the jeep and manages to find her way back to the cabin. She collects Banner and they decide to head for her brother's home nearby.

McGee has commandeered a jeep for himself. Banner and Kathleen are discovered by the army, and McGee, catching the commotion on the radio as they spot Banner's Jekyll-and-Hyde countenance, recognizes Banner. However, the army's efforts to apprehend them triggers the



Banner and the Hulk — two aspects of one person

## fantasy flashback

transformation of Banner into the half-way Hulk, and he is presumed to be an extraterrestrial from the meteor...

A huge red steel dome is lowered over the still hybrid Hulk, and in Kathleen's arms he fully transforms. The Hulk and Kathleen are transported across country to Prometheus's secret base inside a Colorado mountain.

### Part Two

As Kathleen and the Hulk are sterilized, analyzed, and detained in the specially designed labs, McGee scans his way into the complex and discovers the ultimate aims of Prometheus — a military operation to ultimately employ alien technol-

ogy for potential weaponry... something even some of the idealistic scientists haven't realized. Conscience now, the Hulk is imprisoned within a microwave force field, but is so enraged that he escapes by ripping away the floor beneath him. As the Hulk rampages through the complex, McGee contacts Kathleen. Explaining where they are, he helps her escape.

Fleeing through the corridors, McGee and Kathleen stumble onto the Hulk, and while McGee is finally discovered and apprehended, the Hulk takes Kathleen in his arms and continues his path of destruction. Detained at last, McGee tells the commander of Prometheus all he knows about the Hulk, and how he has been chasing this creature for three years, reveal-

ing in the process the true nature of the Prometheus project to the scientists. Meanwhile, the Hulk is calmed again by the influence of Kathleen, and reverts back to the semi-cognizant hybrid. Kathleen realizes that he is still being affected by the meteor, parts of which must have been brought to the complex for analysis.

Noting this transformation on the security cameras, the Prometheus team and McGee head for the area. Cornered, McGee tries to talk the hybrid Hulk into submission, but Kathleen tells David not to trust them. Stupidly, the military commander has ignored McGee's warnings about the Hulk, and just as David begins to succumb to McGee's persuasions, Kathleen is snatched away and tranquilizers are fired at the Hulk's body. This serves only to enrage Banner and bring on the complete transformation and the Hulk runs amok once more, retrieving Kathleen and devastating the complex. Having made an escape from both the military and the effects of the meteor, the Hulk finally transforms back to a relieved David Banner.

As David and Kathleen part, Kathleen reveals that she has regained her confidence enough to end her self-imposed exile from the human race. Her experiences have given her the courage to try life in the city one more time...

The Hulk on the rampage



### Credits

David ..... Bill Bixby  
Hulk ..... Lou Ferrigno  
Kathleen ..... Laurie Prange  
Welch ..... Roger Robinson  
Brad ..... Monte Markham  
John ..... Whit Bissell  
Jason ..... Arthur Rosenberg  
Charlena ..... Carol Baxter

Writer ..... Kenneth Johnson  
Director ..... Kenneth Johnson  
Executive Producer ..... Kenneth Johnson  
Supervising Producer ..... Nicholas Corea  
Executive Story Consultant ..... Andrew Schneider  
Assistant Producer ..... Stephen Caldwell  
Assistant Producer ..... Alan Cassidy  
Music ..... Joe Hamell  
Director of Photography ..... John McPherson  
Art Director ..... Lou Montejano  
Set Decoration ..... Robert Wingo

## Background

1978 saw one of the most famous 'man-on-the-run' series debut when Bill Bixby, a tv series veteran, turned up in *The Incredible Hulk*, a series based loosely on the Marvel Comics title. Bixby played scientist Doctor David Banner (in the comics it was Bruce), who — after a radioactive bombardment of gamma rays — periodically transformed into a monstrous and muscular dark-side alter-ego in times of stress. This 'inner beast' was portrayed by 270lb, 6' 5" bodybuilder and former Mr. Universe Lou Ferrigno, with skin painted green, mini-coloured Beetle-wig, and furry caterpillar eyebrows! For his part in the transformation, Bixby had to wear green-tinted contact lenses.

Ironically, although Ferrigno had grown up with Hulk comics, they were anathema to almost everyone else involved with the show, and Bixby was united with producers Kenneth Johnson and Nicholas Corea in their hatred of comic-books! The result of this was that the show bore little resemblance to the comic book mythology that the series was drawn from, and *The Incredible Hulk* was a curious hybrid programme, too silly in its basic premise to be taken seriously, and yet constantly dealing in worthy storylines, relevant social themes, and strong characterization.

Bill Bixby had appeared in numerous television series before *The Incredible Hulk*, including family sit-com *The Courtship of Eddie's Father*. Sci-Fi sit-com *My Favourite Martian* and the adventure series *The Magician*. With the exception of occasional guest appearances

Bill Bixby and Lou Ferrigno show off their Hulk make-ups...



in tv movies, a short-lived sit-com failure (*Goodnight Beantown*), and a couple of return appearances as David Banner in two *Hulk* tv movies, Bixby concentrated on directing tv during the 1980s. He died aged 59 of cancer in December 1993, and was working almost to the end.

Lou Ferrigno was a former Mr Universe whose first film role was in the early Arnold Schwarzenegger docu-drama *Pumping Iron*. Laurie Prange's fragile appearance has condemned her to a career of portraying victims; she previously appeared in the second *Hulk* tv episode, *A Death in the Family*. Whit Bussell, bearded here, but usually clean-shaven, is a veteran of numerous 1950s SF films and guest-starred in practically every SF series of the 1960s. He also played General Kirk on *The Time Tunnel*. He had previously guest-starred in the episode *Kindred Spirits*. Carol Baxter had previously appeared in the episode *The Haunted*.

Producing the *Incredible Hulk* series was Kenneth Johnson, who had already worked on *The Bionic Woman* series for Universal and would later go on to create *Shadow Chasers, V*, and the *Alien Nation* tv series for Warners. His most recent project is the failed pilot 1994, *Baker Street: Sherlock Holmes Returns*, an amalgamation of Irwin Allen's *Return of Captain Nemo* and Nicholas Meyer's *Time After Time* currently showing on the pay tv Sky movie service.

The *Incredible Hulk* became a grou-

ine curiosity, a kiddie favourite that wanted desperately to be seen as intelligent adult drama. "Any writer who comes in with clothes or extraterrestrials, we steer in another direction" said producer Nick Corea. "We don't want to hear about flying saucers or telekinesis, or mad scientists out to take over the world." Many *Hulk* stories were 'soft', do-gooding tales, and *Prometheus* has an element of this in the blind girl scenario, but what is significant about *Prometheus* is that of all the *Hulk* episodes, it (alongside the pilot film and another two-parter, Frank Orsatti's *The First*) came the closest to capturing the mood and spirit of the comic strip adventures.

The 'hybrid' scenes are effectively accomplished by filming Bixby in close-up shots and the massive, non-green Ferrigno body in long-shot. Skillful editing and direction, plus clever cross-cutting between Bixby with make-up and Ferrigno without, help to carry the illusion of the scientist's horrific dilemma, but all credit is due to Bixby, who turns in a tour de force performance.

The most successful of the flurry of live action 1970s' Marvel Comics adaptations for tv, *The Incredible Hulk* ran for four seasons from 1978 to 1981, clocking up 79 hour-long episodes and three feature-length stories re-released as tv movies, although due to a series of writers' strikes, a handful of episodes aired belatedly as a sort of short fifth season.

Jon Abbott



The Hulk creates havoc

# DANIEL BLYTHE

## KILLING BABIES

**B**EFORE HE started writing his latest *New Adventure*, author Daniel Blythe had heard a rumour. "People were getting annoyed with the reappearance of old enemies from the past," he says. "So I wanted to create an entirely new enemy — from the future! In *Infinite Requiem* I introduce three telepaths from the future, who are learning to be evil. They're scattered in three different time zones, leading to three different plot strands: Twentieth Century Earth, an Earth colony in the Twenty-Fourth Century, and the far future."

In *Infinite Requiem* he eschews gratuitous continuity, which is perhaps surprising for someone who is a fan of the series, and whose early writing work was in fan fiction. "Not at all," he says. "I wrote it as a writer and not as a fan," he insists, and then qualifies himself further: "I am a writer and not a Science Fiction writer. To write good effective Science Fiction you must have read a lot of other Science Fiction. Besides, *Doctor Who* isn't Science Fiction, at least not in the same sense that Asimov or William Gibson are Science Fiction. For one thing, it takes itself a lot less seriously!"

### Influences

What he does take seriously, however, is his writing, and he's just won third prize for a short story in the Kent Literature Festival. "I always start with ideas, which I jot down in a notebook for inspiration. For instance, the Earth colony plot strand in *Infinite Requiem* could be said to have come from the events in Bosnia. From thereon, my writing is pretty fluid and flexible, although I always write directly onto the keyboard, because I like the immediacy of that. When I revise my manuscript I



Daniel Blythe at home

often read something which I think is crap, while, at the time, I thought it was good. I always try and get rid of any floweriness in my writing," he continues, quoting the cardinal rule for any author tempted to write purple prose: "Kill your babies!"

*Infinite Requiem* is the first book following the final departure of Ace. How did he feel about that? "It was a great relief not to have to write about her! However, there is a downside in that, until the arrival of new companions Cwej and Forrester, Bernice is carrying all the action scenes," something he feels she isn't entirely suited to.

Which comes first for him, character or plot? "It depends on what I'm writing. *Infinite Requiem* is very definitely character-driven, while my previous book, *The Dimension Riders*, was much more plot-based. I think there's room for a lot of

variety in the *New Adventures*, although some don't work as well as the others. I'm not against experimentation in the books, such as Marc Platt's *Time's Crucible*, are the ones which retain the flavour of the original series."

### Short Stories

As well as working on a proposal for a *Missing Adventure* featuring the fifth Doctor (currently his favourite Doctor), Daniel will also feature in *Decalog Two*, the second book of *Doctor Who* short stories. "The stories aren't interconnected in this one," he explains, "although they do all have a common theme of the Doctor's homes. Mine is called *Lonely Days* and is set on an abandoned asteroid which is owned by the Doctor. Short story writing is much more difficult than writing a full-length novel, and it's extremely hard to condense everything down into nine thousand or so words."

With the cancellation of the long-mooted American tv production of *Doctor Who*, it seems that it's only

in the *New and Missing Adventures* that the TARDIS will continue on its travels. Was he surprised at the news of the show's rejection? "To be honest, I was neither surprised nor too disappointed. It's hard to say it without sounding xenophobic, but I've always had my doubts about the Americans producing the programme. I don't think they could have done it because their style of making tv is so different to ours. But it works the other way too — just imagine *Babylon 5* or *Moonlighting* if the Brits tried to do it!"

Robin Turner

# SEASON THREE

## Credits

Commander Sisko ..... Avery Brooks  
 Odo ..... René Auberjonois  
 Doctor Bashir ..... Siddig El Fadil  
 Lt Dax ..... Terry Farrell  
 Jake Sisko ..... Cirroc Lofton  
 Chief O'Brien ..... Colm Meaney  
 Quark ..... Armin Shimerman  
 Major Kira ..... Nana Visitor

### Created by

..... Rick Berman and Michael Piller  
 Based on Star Trek created by

..... Gene Roddenberry  
 Line Producer ..... Robert della Santina  
 Producers ..... René Echevarria

..... Peter Lauritsen  
 Supervising Producers

..... Ronald D Moore  
 ..... David Livingstone

Co-Executive Producer

..... Ira Steven Behr  
 Executive Producers

..... Rick Berman and Michael Piller

## C1 The Search, Part I

Teleplay ..... Ronald D Moore  
 Story ..... Ira Steven Behr  
 ..... & Robert Hewitt Wolfe  
 Music ..... Jay Chattaway  
 Director ..... Kim Friedman  
 T'Pol (Martha Hackett), Odo (John Fleck),  
 Lt Commander Eddington (Kenneth Marshall),  
 Female Changeling (Salome Jens)

Starfleet have given DS9 the Defiant, a prototype defence craft with which to confront the Jem'Hadar and their peymasters, the Dominion. Passing into the Gamma Quadrant, the crew are attacked and only Odo and Kira seem to escape. But what waits for them in the Omoron Nebula has even more frightening consequences for DS9's security chief.

## C2 The Search, Part II

Teleplay ..... Ira Steven Behr  
 Story ..... Ira Steven Behr  
 ..... & Robert Hewitt Wolfe  
 Music ..... Jay Chattaway



Second Skin Kira or Illiana?



Defiant Will or Thomas?

Director ..... Jonathan Frakes  
 Garak (Andrew Robinson), Admiral Necheyev (Natalya Nogulich), T'Pol (Martha Hackett), Lt Commander Eddington (Kenneth Marshall), Female Changeling (Salome Jens), Male Changeling (William Frankfather), Borath (Dennis Christopher), Jem'Hadar Officer (Christopher Doyle), Jem'Hadar Soldier (Tom Morga), Computer Voice (Majel Barrett)

Sisko and Bashir return to DS9, where Admiral Necheyev is negotiating a truce with the Jem'Hadar. T'Pol and then Garak fall victim to the warriors until Odo and Kira discover the truth behind the Domatons.

## C3 The House of Quark

Teleplay ..... Ronald D Moore  
 Story ..... Tom Banko  
 Music ..... Richard Belts  
 Director ..... Les Landau  
 Kiko O'Brien (Rosalind Wiseman), Rom (Max Grodchick), Gowron (Robert O'Reilly), Grika (Mary Kay Adams), D'Ghor (Carlos Carrasco), Turek (Joseph Ruskin), Kozak (John Lendele Bennett)

After Kozak, a drunken Klingon, is accidentally killed at Quark's, the Ferengi boasts that he killed the warrior in self defence. The result is Quark's abduction to Q'osaoS where he is forced to marry Kozak's widow. This seems almost bearable until Kozak's brother D'Ghor challenges Quark in a fight to the death.

## C4 Equilibrium

Teleplay ..... René Echevarria  
 Story ..... Christopher Teague

Music ..... Jay Chattaway  
 Director ..... Cliff Bole  
 Dr Renhol (Lisa Banes), Joran Belar (Jeff Magnus McBride), Timor (Nicholas Cascone), Yladi (Harvey Vernon)

Dax is haunted by something about a previous host she knows nothing about. A series of hallucinations results in her falling into a coma and her Trill doctor is determined to save the Dax symbiont regardless of Jadzia's safety.

## C5 Second Skin

Teleplay ..... Robert Hewitt Wolfe  
 Music ..... David Bell  
 Director ..... Les Landau  
 Garak (Andrew Robinson), Ghemor (Lawrence Pressman), Entek (Gregory Sierra), Yain (Tony Papenfuss), Yappa (Cindy Katz), Gul Benri (Christopher Carroll), Alexis Grem (Freya Thomas), An (Billy Burke)

Kira is kidnapped and awakens on Cardassia with the face of a Cardassian. Legate Ghemor reveals that she is Illiana, his daughter who accepted an undercover operation. She was brainwashed and assumed the role of Kira Nerys, a major player in the Bajoran underground. As Kira/Illiana tries to adjust to the fact that her life is someone else's, Sisko, Odo and Garak travel to Cardassia to free her.

## C6 The Abandoned

Teleplay ..... D Thomas Miao  
 ..... & Steve Wernick  
 Music ..... Jay Chattaway  
 Director ..... Avery Brooks  
 Teenage Jem'Hadar (Bumper Robinson),



# episode guide

Marta (Jill Sayre), *Boo! Captain* (Leslie Bova), *Jem'Hadar Boy* (Hassan Nicholas), *Alien High Roller* (Matthew Kimbrough)

A newborn Jem'Hadar is found abandoned and matures at a genetically engineered rate into a young warrior. Odo tries to educate the youngster, proving to him that there are alternatives to fighting while Starfleet, anxious to study this new threat, decide to send the boy to Earth.

## C7 Civil Defense

Teleplay ..... Mike Krohn  
Music ..... Jay Chattaway  
Director ..... Reza Badji  
Garak (Andrew Robinson), Gul Dukat (Marc Alamo), Legate Kel (Denny Golding)

Sisko, Jake and O'Brien accidentally trigger an anti-terrorist device that will destroy DS9, set by Gul Dukat while he was in command. A smug Dukat himself boards the station and begins to make demands in exchange for the removal of the threat, but the computer refuses to acknowledge him.

## C8 Meridian

Teleplay ..... Mark Gehred O'Connell  
Story ..... Hilary Bader  
..... and Evan Carlos Somers  
Music ..... Dennis McCarthy  
Director ..... Jonathan Frakes  
Doral (Britt Cullen), Selin (Christine Healy), Tron (Jeffrey Combs), Chid (Mark Humphrey)

A planet that co-exists in an alternate dimension materializes in normal space

for just twelve days. Each time it appears, the duration the beings on it can maintain corporeal existence has shortened, threatening them with extinction. Dax meanwhile has fallen in love with one of them and elects to remain behind.

## C9 Defiant

Teleplay ..... Ronald O Moore  
Music ..... Jay Chattaway  
Director ..... Cliff Bole  
Riker (Jonathan Frakes), Gul Dukat (Marc Alamo), Konnis (Tricia O'Neil), Kalin (Shannon Cochran), Cardassian Soldier (Robert Kerbeck), Tamal (Michael Canavan), Computer Voice (Majel Barrett).

The DS9 crew receive a visit from Commander Will Riker, who reacquaints himself with the staff — except O'Brien. Kira shows him the wonders of the Defiant, and learns this is Thomas Riker, now commanding a Maquis cell — and whose mission is to steal the Defiant and aggravate the tension between Starfleet and Cardassia.

## C10 Fascination

Teleplay ..... Philip LaZebnik  
Story ..... Ira Steven Behr  
..... & James Crocker  
Music ..... Dennis McCarthy  
Director ..... Avery Brooks  
Kira O'Brien (Rosalind Wiseman), Lwaxana Trax (Majel Barrett), Vedek Bareil (Philip Anglen), Molly O'Brien (Hana Hodel)

Kira and Molly return to DS9 with Lwaxana Trax, who sets her sights once again on Odo. Vedek Bareil is aboard the station for a Bajoran celebration, but moves his attentions away from Kira and onto Dax, who has her mind on Sisko, while a jealous Kira turns to Bashir for solace and Jake falls head over heels for Kira. All Odo wants to do is relieve himself of Mrs. Trax's attentions. All Sisko wants is to party!

## C11 Past Tense, Part I

Teleplay ..... Robert Hewitt Wolfe  
Story ..... Ira Steven Behr  
..... & Robert Hewitt Wolfe  
Music ..... Dennis McCarthy  
Director ..... Reza Badji  
Chris Bryner (Jim Metzler), BC (Frank Miller), Webb (Bil Smitrovich), Lee (Tina Lifford), Wn (Dick Miller), Bernardo (Al Rodriguez), Danny (Richard Lee Jackson), Gabriel Bell (John Lendall Bennett), Starway Guard (Eric Sturt), Party Guests (Henry Hayashi, Patty Holley)

Returning to Starfleet Headquarters on Earth, the Defiant suffers a transport malfunction which sends Sisko, Bashir and Dax to San Francisco, but three centuries in the past. Sisko soon realizes they are at a major turning point in Earth's history and a riot that will cost thousands of lives but eventually bring Starfleet into existence. The man responsible for these actions is killed saving Sisko's life and Starfleet ceases to exist.

## C12 Past Tense, Part II

Teleplay ..... Ira Steven Behr  
Story ..... Ira Steven Behr  
..... & Robert Hewitt Wolfe  
Music ..... David Bell  
Director ..... Jonathan Frakes  
Chris Bryner (Jim Metzler), BC (Frank Miller), Webb (Bil Smitrovich), Lee (Tina Lifford), Wn (Dick Miller), Bernardo (Al Rodriguez), Danny (Richard Lee Jackson), Gabriel Bell (John Lendall Bennett), Preston (Deborah Van Valkenburgh), Grady (Chris Howard), Henry Garza (Daniel Zaccaro), SWAT Leader (Mitch David Carter)

As Kira and O'Brien hop through Time trying to find their crewmates, Sisko and Bashir are caught up in a hostage situation with a crazed gunman. Dax meanwhile having made high society contacts goes crawling through the sewers to reach her commander.

Mark Chappell

**Past Tense, Part I** Sisko and Bashir in a city on the edge of forever...





Please note that release dates are subject to change.

# STAR TREK

**The Better Man**  
by Howard Weinstein  
Simon & Schuster  
Price: £4.50  
Out: Currently Available

**T**WENTY YEARS ago, when McCoy was the medical officer on the starship *Pennant*, captained by his old friend Mark Rousseau, one of their first missions was to convince an isolationist colony of genetically perfect humans to accept a Federation science station in orbit around their world of *Empyrea*.

But when the *Enterprise* is dispatched two decades later, the situation has changed. Its people want the station dismantled so that they can return to their unaccommodated ways. Unfortunately, their Council President has other reasons for seeing McCoy again. Because, the last time he was there, he committed the ultimate genetic contamination without realizing it: she wants to introduce him to his daughter, before *Empyrea's* strict rules of purity demand her execution.

After years of Spock and Kirk books, I'm glad to see that attention is finally being lavished on McCoy. After his marital difficulties were probed

in Michael Jan Friedman's excellent *Shadows on the Sun*, his early career in Starfleet now comes under the spotlight. Howard Weinstein, veteran of so many fine *Star Trek* books, has woven a very intricate story, framing McCoy's discovery of a daughter he never knew he had with a political thriller, as the young *Empyreans* question their parents' xenophobia. *The Better Man* also focuses on McCoy's relationship with Rousseau in a series of flashbacks showing how the friendship originally developed and flourished, before its acrimonious disintegration. And although none of this is canonical, it is easy to believe that the good doctor really would behave like this: a sure sign that the author is in full command of his character.

That isn't to say that the rest of the cast are ignored. Spock and Scotty get to perform amazing duet acts with a particularly stack-up *Empyrean*, and Kirk spends most of the time acting as a shoulder for McCoy to cry on — a refreshing change from his usual man of action.

On the negative side, *Empyrea* itself is something of a letdown; Weinstein is usually so detailed in his descriptions — especially in his *Next Generation* books, *Exiles* and *Power Hungry* — but his planet of genetically perfect people is so bland and featureless that I couldn't really visualize it. And the plot does have remarkable similarities to the two televised episodes, *The Motionpiece Society* and *First Born*.

Overall, however, *The Better Man* is a highly enjoyable novel, and well worth a read.

Craig Hinton

# STAR TREK ADVENTURES

**The Fate of the Phoenix**  
by Sordis Marshak  
and Myrna Culbreath  
Titan Books  
Price: £4.50  
Out: Currently Available

**F**OLLOWING *The Price of the Phoenix*, the duplicate Kirk is now disguised as a Romulan Commander, while Kirk and Spock have to deal with the after-effects of their fight with Black Orme, the genius who can cheat death. But Kirk cannot be sure that Spock really is Spock... is he actually Orme, controlling Spock's perfect double?

Before Kirk can ponder this, he has to present the Federa-



tion's case at a conference which could possibly result in galactic war. And then Kirk and Spock discover that Orme is behind the recent wave of dissatisfaction sweeping the Federation. Or is he?

Despite recent criticisms, I do know *Star Trek*. I prefer *The Next Generation*, but I've seen/read everything that has ever emerged from the *Star Trek* stable, including all the books I review... except this one (although, to be honest, I did read it back in the Seventies). I'm sorry, but this time I just had to give up when I reached page 133: I simply couldn't plough through any more of this turgid prose.

This is only one of the four books that the authors have written, and all of them show a desperately unhealthy interest in the relationship between Kirk and Spock. *The Fate of the Phoenix* was very unpopular when it first came out — indeed, there was an alternative written by fans who didn't like what Marshak and Culbreath had done. And I can sympathize with them. There is virtually no description, and what there is isn't just purple prose — it's ultraviolet. Most of the book is simply dialogue, and what pretentious dialogue it is, too.

Every character — and they bear no resemblance to the people we know and love — talks in grand, meaningful terms, full of allegory and bullshit, basically Marshak and Culbreath epitomize the worst of *Star Trek* fan fiction: they endow the Kirk/Spock relationship with a depth that is perilously close to that of lovers, making this entire book a thinly veiled description of Spock's infidelity to his captain.

Kirk's interaction with Black Orme is more than just mildly homophobic, and the whole thing comes across as a gay love triangle. In anything other than a *Star Trek* book, this might have worked. In *The Fate of the Phoenix*, it makes the book an extremely distasteful and very, very boring waste of time. Avoid this one at all costs.

Craig Hinton

# STAR TREK: VOYAGER

**Caretaker**  
by LA Graf  
Simon & Schuster  
Price: £4.50  
Out: 1st February

**A**FTER attacking the Camdassians, the Maquis ship responsible hides in the Badlands, a region of extreme energy discharges. And promptly vanishes. Ordered to locate it, Captain Kathryn Janeway assembles her crew at DS9 before setting off in the USS *Voyager*, an experimental Intrepid-class starship capable of negotiating the Badlands's energies.

But the *Voyager* suffers the same fate as its prey: a trillion beam waves it across the galaxy. The source: an incredibly powerful alien artefact, whose lone occupant then kidnaps one of the crew. Janeway must rescue her missing crew-member, deal with both the Maquis and the dangerous Kazon-Ogla, and find a way to cross the galaxy back to the Federation. Oh, and become the focal point of a successful new television series while she's at it...

Goodness knows when we'll get to see it, but *Star Trek: Voyager* debuted in the US last month with the pilot, *Caretaker*. And the writing honours for the serialization have gone to LA Graf.



Without seeing the pilot, it's difficult to judge how accurately the book reflects the programme, but Graft has turned out a compelling and well-written novel. Each of the main characters has been given a broad backstory, giving us an idea of their motivations before the action starts. Even the holographic doctor spends some time in the limelight.

**The Next Generation** had *Farpator*, *Deep Space Nine* had *The Emisary*, and *Voyager* has *Caretaker*. The purpose of a *Star Trek* pilot seems to be to introduce the characters and recurring villain, and generate the series's raison d'être: Q was a version of Trelane from *The Squire of Gothos*, the Cardassians were first seen in *The Wounded*, but were obviously based on the Talians from *Suddenly Henson*, and the Kazon-Ogla (who look rather like short Klingons) bear a remarkable cultural resemblance to the Gethers from *The Vengeance Factor*. There is also the Caretaker himself; yet another all-powerful lifeform to join the ranks of Q and the wormhole prophets. To be brutally frank, the pilot really doesn't stand up to analysis: it's just there to get the rest of the series going.

LA Graft has written a rollicking version of the *Voyager* pilot (with photographs), but the pilot is really either vacuous. Interesting scenarios, great characters, but a maffy plot. Then again, so was *The Emisary*...

Craig Huxton



continuum. One of these is, surprise, surprise, late 20th Century Earth, another is the planet Gadrell Major in the 24th Century where Darius Cheynor (who big *New Adventures* fans will recall from Blythe's promising first novel *The Dimension Riders*) is leading a mission on a falling Earth colony menaced by peculiar brains-in-boxes called Phantoms, while the third is a sort of psychic rest-home in the far Future.

Driven by his customary mysterious purposes, the Doctor follows up the 20th Century bit of the equation, as the start of his efforts to stop — well, the end of civilisation as we know it (always good for a laugh).

I would have enjoyed this book far more if its writing had been more accessible, and if it seemed that more thought had been given to what the essential story was, and how to tell it clearly. The sort of verbal diarrhoea found here suggests Daniel Blythe was himself unsure how he was going to proceed. The characters, compared with the promising treatment of those in *Dimension Riders*, are flat and lifeless, with only Suzi Pallson, a librarian on Gadrell Major, given any kind of an attempt at rounded, plausible motivation. Her rationale, such as it is, is a sort of moral lesson in responsibility. This is the book's sole pleasing twist in that the villains of the piece want to take everyone's free will, and thus their personal responsibility, away from them.

I found I didn't really miss Ace, but then her part seems to have been taken by a trio of scavenging adolescents on

Gadrell Major. In her place in another way, as someone for Bernice to talk to, we have a holographic Doctor, who I found preferable to the real thing because (a) you could switch him off and (b) he still wore the Doctor's last tv costume, as opposed to the bland and unconvincing grip-up *The New Adventures* have clothed him in.

Andrew Martin

## Doctor Who

**The Missing Adventures**  
Time of Your Life  
by Steve Lyons  
Publisher: Virgin Books  
Price: £4.99  
Out: 16th March

**A**DO TOGETHER all the worst excesses of every quiz show, game show, soap opera and cartoon you have ever seen, multiply by a hundred, and you have the essence of this novel. Add virtual reality, telepathic weapons, the discovery of dimensional transcendence and a bug that makes the most virulent computer virus look like a mild head-cold, and the result is a bloodbath.

The lives of colonists from Earth in the year 2191 are ruled by television. They are the slaves of those who run the Meson Broadcasting Service and who produce brain-numbing shows like *Death-Hunt 3000*, *Private Hospital* and *Jubilee Towers*. When MBS gets into trouble it screws up in a big way, and personnel on the station start encountering real dramas that have much in common with the melodramas which they make.

Into this comes the Sixth Doctor, still trying to come to terms with the revelations made during his trial by the Time

Lords. Once more made a pawn by the Celestial Intervention Agency, he reluctantly sets about putting things right.

Although this is supposed to take place two hundred years into the Future, it might just as well be a projection into the year 2000 on planet Earth in terms of what we can expect to find on our television screens, and as a grim sort of satire it almost works. There are, however, too many unsuitable analogies to make it fully entertaining. We could have done without the sad fans of the *TimeRiders* show picketing the Programme Controller's office in order to bring back their favourite SF show, the *Mary Whitehouse* figure who has an access code to the 'filth' channels and the ageing soap star who is a hopeless alcoholic. These are 1990s' characters who are only pretending to belong to the Future, and in order to be convincing some of their background should have been provided.

I have to admit that I enjoyed reading about the MBS characters but they don't warrant taking up almost two-thirds of what is supposed to be a *Doctor Who* novel. The Doctor appears briefly in the early stages of the book and then virtually disappears until he is forced into some clever thinking and negotiation in order to save lives. The fact that many hundreds of lives have already been lost — mostly in a rather bloody fashion — seems rather gratuitous.

It was obviously Lyons's intention to take the subject of tv violence over the top and, quite literally, into cartoon-land at times, but his verve sometimes makes the plot unnecessarily convoluted.

The Sixth Doctor, admittedly, is not easy to write for, as his personality had little chance to develop on-screen, but he certainly takes a back seat here. A blessing in disguise, perhaps, but it does make this more a story of the perils of television addiction than that of a gaudy *Doctor Who* adventure.

Deanne Holding



## Doctor Who

**The Android Invasion**  
BBC Video  
Price: £10.99  
Out: March 6th

**T**ERRY NATION's *Doctor Who* scripts tend either to be very good or very bad.



*The Android Invasion* sits incongruously in the latter category.

The TARDES has landed in a stretch of country woodland. The fourth Doctor and Sarah Jane appear to be safely back on Earth, but things are far from normal. They are shot at by mysterious figures, they witness the suicide of a UNIT soldier, and come across the village of Devesham which appears deserted, until mechanized locals arrive in a lorry and are activated by the chime of a clock.

Sarah returns to the TARDIS, but as she places the key in the lock, it dematerializes. And as the Doctor investigates the nearby space research station, he is captured by Gay Crayford, an astronaut believed lost during an experimental space mission. Behind the deepening mystery are the Kraals, hideous aliens who have built this facsimile as a step to their ultimate goal: conquest of the real Earth itself.

A desperately convinced effort from an experienced script writer who should know far better, *The Android Invasion* is four episodes of the Doctor and Sarah running around, being captured and escaping. Worse, it is peppered with inconsistencies and cliché. Crayford's loyalty to Styggron is destroyed when he realizes that his left eye, covered by an eyepatch, is still there and functioning — but surely he must have had need to remove the eyepatch before? Likewise, Sarah Jane conveniently "forgets" to tell the Doctor that the TARDIS has moved on, and the Kraals build an exact android replica of Sarah but neglectfully add a scarf. Why? Because it keeps the stodgy narrative

moving along... There are plenty of smaller embarrassments, not least the fact that when the copy of Sarah Jane falls to the ground her face drops off, yet the android UNIT soldier jumped off a cliff and remained intact!

Barry Letta's direction is surprisingly lacklustre, but a satisfyingly high degree of location filming does help add some gloss to an otherwise tawdry affair. Milton Johns also provides a splendid turn as Gay Crayford, even if the character as written is essentially wrong — who would employ such a spineless, whimpering idiot to be an astronaut?

The Kraals are passable villains, but their masks are too static, and Styggron and Chedaki lumber around shouting at each other in a manner that reminds one of French and Saunders doing the Fat Old Men.

An extremely pedestrian stab at doing *Invasion of the Body Snatchers* for Doctor Who (again), *The Android Invasion* remains watchable purely for the curious call of the late Ian Marter as Henry Sullivan.

David Richardson



votes from which there is no escape.

And watching events unfold on Vog's Miniscope, Kahk realizes he can use the Drashugs for his own political ends...

There's something different about *Carnival of Monsters* that sets it apart from run-of-the-mill Doctor Who. Streets ahead of those predictable stories of Earth invasions and supervillains waiting to take over the galaxy, this is unique entertainment with a central concept so brilliant that it seems a crime that the story only lasts four episodes. There's enough mileage in the Miniscope to make a whole spin-off series.

The script is quintessential Robert Holmes, fast, witty, and clever. Above all it's bitingly satirical, the grey-faced officials with their grey hair and grey clothes who refer to themselves as 'one' and typify the very worst in a civil servant.

This release boasts 'footage previously unseen in the United Kingdom', as the compilers have utilized the early edit version of episode two once mistakenly sent to Australia. This features an extra scene with the two Lurmen and the officials, plus a re-vamped theme, seemingly performed with comb and paper, which quite wisely was scrapped before transmission.

The most endearing thing about *Carnival of Monsters* is that it remains so much a product of its era. It's brash, it's trashy, it's over-the-top, and many of the cast over-act like nobody's business — but that's just what the script calls for. The result is a vigorous and unironic that the cynical old Naxosists just could never hope to emulate.

David Richardson

## DEEP SPACE NINE

Volume 24  
CIC Video  
Price: £10.99  
Out: February 6th

**V**OLUME 24 of *Star Trek: Deep Space Nine* blasts off the third season of the show with a continuation of the storyline presented in *The Jean Hader*. Former *Next Generation* producer Ronald D Moore gets a chance to establish his credentials by writing the teleplay for the first episode of this two-parter, *The Search*.

Starfleet are taking the threat of the Dominion seriously and equip the officers of *Deep Space Nine* with the starship *Defiant*, which has a fully functioning cloaking device.

The two separate episodes are very different in both style and content. Part one is a tense 'pot-boiler' with Commander Sisko dispatched to the Gamma Quadrant to contact the Founders of the Dominion. The scenes aboard the *Defiant* are claustrophobically reminiscent of life aboard a submarine as the *Jean Hader* ships cruise space searching for the cloaked Starfleet vessel.

The confrontation, when it finally arrives, is explosive. The direction of this action sequence is flawless, the camera shudders back and forth giving an excellent impression of the confusion and terror as the *Defiant* is boarded by the lizard-like warlords of the Dominion.

Following the promise of part one, the concluding part falls flat on delivering more bone-chilling confrontation. Instead, Odo's



character is explored as he finds the mystical land of his shapeshifter ancestors. Rene Auberjonois gives a masterly performance as Odo. His ability to act through that latex mask is spectacular and his female counterpart is excellently cast.

*The Search* provides a solid start to the third season of the show, action and characterization dominate, even if the final focus is a little nebulous. Provided tighter storylines can be dreamt up, DSN looks set for a winning third season.

Stuart Clark

## THE AVENGERS

Volumes 19 & 20  
Lumino Video  
Price: £10.99  
Out: February 8th

**P**REDATING *The Tomorrow People's* Moonrise, *Mon* by a good thirty-odd years, *A Sheriff of H20* is *The Avengers* at their black-and-white austere. When a preacher (funny how in every Fantasy series from *The Avengers* to *Doctor Who* it's always the preacher who gets it first) is found drowned in the middle of a field, the locals get out the hammers and nails and start building an ark in readiness for the next Great Flood. Marching in two by two come Steed and Mrs Peel, who, after stopping at Granny Genson's wine factory, uncover the distasteful invention of the diabolical Doctor Stern (of course) — a weather machine which he intends to use to wreak destruction on the world. Totally preposterous, of course, with characters that make the residents of *Cold Comfort Farm* look positively boring, but great nonsense all the same.

That's more than can be said for *The Superintendence*, the colour episode with which it's paired. Remarkable mainly for the almost complete absence of Diana Rigg, and the presence of Charlotte Rampling as Hana, a sort of Mrs Peel stand-in, it's a variation on the *Ten Little Niggers* theme, in which Steed and a group of fellow party-guests are being murdered one by one by an unknown assailant. Entertaining enough, but hardly prime *Avengers*.

Back in the psychedelic wilderness that is Tara King's living-room things are much spacier, man. In *How'll Catch Your Death*, Mother sends Steed and Tara on the trail of the



murderers of a group of medics, who have all succeeded themselves to death. Uncovering yet another fiendish plan to take over civilization-as-we-know-it, Tara faces the wrath of Mother, and finds herself trapped halfway up a giant nose. Definitely a case not to be sneezed at, and neither is *Whoever Shot Poor George* — just the everyday story of two computers called George and Fred. Only in England, only in England...

Nigel Robinson

## STAR TREK: VOYAGER

Caretaker  
United Paramount Network  
US Broadcast, 16th January '96

**Y**OU can't judge a book by its cover. Conversely you can't judge a *Star Trek* series by its pilot. The premiere episodes of both *The Next Generation* and *Deep Space Nine* have been conspicuous by their inconsistency and unevenness. And while *Caretaker* does a workman-like job of setting up the premise of the series, its execution is occasionally bumpy.

The two-hour pilot, directed by Winich Kolbe from a Michael Piller-Jeri Taylor story, onispy assembles the new principals and spies them off into the titular adventure to find a missing Maquis ship that is lost in an little known region of Space. So far so good. But it is during the middle third of *Caretaker* that the highway gets a bit cluttered. The subplot, a race of people living underground on a desolate planet and under benign control of an unseen benefactor, plays a little flat. It is also at this juncture that

the reported rushed production and last minute rewrites rears its ugly head in the form of inconsistencies, a whole lot of scenes that seem to bump up against nothing, and an underlying feeling that the *Voyager* braintrust assumed only seasoned Trekkers would be tuning in, and so a lot of *Trek* lore could be merely tossed off rather than explained.

Without giving away too much, two *Trek* people come up against an alien problem that is played up as being absolutely fatal but, by the conclusion, is completely forgotten and never resolved.

But *Caretaker* redeems itself in the closing sequences, tying up loose ends amid some good, if not overly explosive special effects, and setting in motion the series of events that will be the guidepost for the series to follow.

Once again the nature of a pilot does not allow for too many insights into character but one thing is quickly apparent, this series will live or die on the shoulders of Kate Mulgrew. Her strength is immediately evident. The moments of humanity come across as real. Political correctness aside, Mulgrew as Captain Janeway is an immediate and powerful presence. Robert Picardo as the Doctor makes the most come points in his brief turns while Tim Russ showed sparks of potential as the Vulcan Tuvok. The remainder of the cast struggles under the burden of reacting rather than showcasing personality but the sharp eye immediately sees the endless possibility for character interaction, conflict and romance that has become part and parcel of the *Star Trek* universe.

The *Star Trek: Voyager* pilot grades out at a solid B. But the true test of whether *Star Trek* has gone where no show has gone before too many times should weigh in about episode ten. Stay tuned.

Mark Shapiro



## THE TOMORROW PEOPLE

The Ramases Connection  
ITV  
Broadcast: January '95

**A**CCORDING to Kristina Schmid, this third series of the revived *Tomorrow People* will be the one to amass a cult following. On the strength of *The Ramases Connection*, he could well be right. Gone are the glossily-made plodding run-arounds of the last two years, this is glossily-made, tightly-plotted, ingenious television that could even give *Star Trek* a run for its money.

After a jump of meteoric rock is stolen from the British Museum, Adam, Arni and Megabyte witness a vision of the young Tutankhamun, who attempts to contact them in a language they cannot translate. They seek help from Dr Jones at the Museum, which leads them to Cleopatra's Needle by the Thames, and a meeting with the eccentric Millicent F. Rutherford. The women warns the youngsters of a threat to the world, before she is kidnapped by Tate and his henchman Scully, both servants of the mysterious Sam Rees.

The trial takes the *Tomorrow People* to Cairo, on a mission to find the Ramases Cartouche, a map to the undiscovered tomb of Ramases. But Arni becomes an unwilling slave of Sam Rees, and is instructed to murder her friends... and gradually the threesome come to comprehend the awesome powers of the immortal Ramases.

*The Ramases Connection* is a captivating mystery underscored with a tangible sense of doom. It's inspiring to see that the production team were able to lure the legendary Christopher Lee into the role of Sam Rees (Ramases — golden?), and the villain of dozens of Hammer Horror movies doesn't disapp-



point with a dark, brooding and satanic performance which literally steals the show. Robert Lang's Munding but devoted Tate also deserves mention, but there's still the occasional duff turn in there (yes, you there Mr Police Inspector in episode one!) among the lesser characters.

The lead trio themselves make an amiable bunch, attractive people with attractive personalities with whom the audience can empathize. True, their taste in clothes appears to wear on the expensive side, but for role models children could do far worse than this.

If the last season of *The Tomorrow People* was missing the mark as sub-Avengers fodder, then this year it is succeeding in the vein of *Doctor Who* at its best. There's so much to praise in *The Revolution Connection* that it seems trivial to single out one aspect, but I must mention the surreal characters Red Rainwater, Lynzee Motherwell and Rupert Smith who inhabit the white void inside a derelict London bus. Enchanting, disturbing, bizarre... it's great to see that British television is finally catering for the active imaginations of the country's teenagers. And it guarantees that in twenty years time this generation of *The Tomorrow People* will be remembered as fondly as the last.

Matthew Cooke

## **BABYLON 5**

TKO

Broadcast: 21st Jan 95

**B**ABYLON 5 hasn't received particularly good treatment from Channel 4. Many episodes have been edited for transmission to remove adult content, the pilot was shown some months after the first season, and now, finally, the banned episode *TKO* emerges in a late night slot. The problems, of course, doesn't lie in the show itself, but with Channel 4 programmers, who are airing the series in the wrong time slot, and trying to knock a square peg into a round hole.

In *TKO* Garibaldi's old friend Walker Smith arrives on Babylon 5. Smith is a disgraced champion boxer, who was framed for drugs taking, and he sees the only way to find vindication is to enter the Muta — a boxing contest held exclusively for alien races. Meanwhile, Rabbi Koslov is visiting Susan Ivanova to discuss the death of her father, and to attempt to put a long-running family dispute to rest.

After all the fuss over its censorship, *TKO*, written by script editor Larry DiTillio, is a major disappointment. Centred completely around the humans, without the merest peep from the more interesting alien ambassa-



dors, it's actually one of the show's weakest segments, with only the Ivanova sub plot providing any interest — but even that requires a far stronger A-story to support it.

Broadcast well after the 9-00 o'clock watershed, one can appreciate why Channel 4 were wary of showing the violent boxing scenes during testtime viewing. But what's more offensive is the thought that boxing, a so-called sport that should be banned in progressive societies, still survives to the Twenty Third Century.

Ah well, I enjoyed the Hadrian Ellison in-joke at least...

David Richardson

## **THE PLANT**

BBC Television

Broadcast: 20th January

**M**ADE IN 1993, this one-off story was held back when real-life became

uncomfortably close when a house and garden were discovered to conceal many bodies.

So *The Plant* was hidden, with the BBC's trails giving no hint of its real story. Consequently, it has already become a legend with nearly everyone who would have liked to have seen it missing it!

The story concerns a group of people who share their back gardens. People flit from garden to garden and all is happy. Then a body dies from the ground during a tv gardening programme and suspicions are raised...

Beautifully shot, the action certainly takes its time to unfold, as did the Science Fiction side of the story. It was really more a mixture of Science Fiction and Fantasy. Maybe one day it will be shown again, but knowing the BBC it will not be nurtured and so will wither away.

Jon Vincent-Razulki



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# THE LIVING STONES ON LOCATION PART 2



The TPs Ami (Naomie Harris), Megabyte (Christian Tessier) and Adam (Kristian Schmid) with human friend Jade (Alexandra Milman)

IT WAS A sleepy English village in the heart of Surrey where ducks swam undisturbed on their pond... until *The Tomorrow People* film crew arrived. Make-up, costume and catering vans have taken over the pub car park, and many cottages in the picturesque village of Hascombe are being used for filming. One of them is the setting for the first scene of the day. This is where newcomer Jade (Alexandra Milman) lives. "They call me a trainee TP," says Alex who joins the teenagers with special powers for their second adventure this year. "It's really good," she enthuses. "Everyone's been really nice. It's quite a fun prospect being a Tomorrow Person."

Everything changes for Jade when she witnesses a meteor storm from her bedroom window. Shooting stars land in the woods nearby and Jade goes out to investigate. She discovers that everyone in the village is being taken over by mysterious extraterrestrial pods. "I think it's a

great story line," says Alex. "It's a bit like *The Midwich Cuckoos*."

## A Dog's Life

The film crew have set up in the back garden where Jade comes to the rescue of her dog, Jesse, who's been tied up in the yard. It barks and whines, frightened to go inside where it saw Jade's mum get 'podded'. The dog is a perfectly behaved actor, taking its cues from the animal handler standing just out of shot.

"He's very good," says Alex who has several scenes with Jesse. "He found it quite difficult to do the scene where he had to sleep with me on the bed and then jump to the window, but the scene he did today was very good where he had to bark and whine, he did that quite naturally."

"Jesse, is actually a boy?" reveals fellow actor Kristian Schmid, who plays Adam. "I think it's a girl in the story, but if you look closely you'll see that it's all a lie!"

The three youngsters team up for the biggest scene of the day around the duck pond. It's surrounded by security men under the command of General Damon, Megabyte's Dad. They're fishing pods out of the water and are wearing face masks and special suits to protect themselves. One of the extras arrives at the location proclaiming, "Hi, I'm pest control." And adds: "The good thing about this costume is you can't tell if I've got bad breath!"

It's a wonderful late-summer day for filming with the sunny spells highlighting the picturesque surroundings of the English village. "The locations are always brilliant," says writer Lee Pressman who's standing in the background watching his story being filmed. "Asking on the page for a beautiful village green with a church and a pond and lovely cottages, you don't really expect you'll get exactly that. But walking down here today is exactly like I described it. I'm delighted."

Lee wrote *The Living Stones* partly in







The 'podded' villagers watch Byron in his recording studio

response to the reaction to last year's episodes. "We definitely wanted to do something which was a bit more Science Fiction and possibly something which was a bit less down-to-earth thriller," he says. "I think both the stories come into the Sci-Fi genre more than last year's, which were both mad professor stories. We hadn't done any that featured any alien lifeform yet, so this was a chance to do that."

The village may be been invaded by the film crew, but life still goes on as usual in Haslemere. People and cars who want to go along the path where the filming is taking place wait politely for the scene to end.

Sometimes the crew wait for

the villagers to pass, which is the case with a couple of people on horseback. They trot by on the path, pausing only to deposit a pile of dung at the spot where the TP's are supposed to walk! It's left to an unfortunate member of the crew to clear up the mess with a shovel.

### Fans and Fame

During one of the frequent breaks in filming, ex-*Neighbours* star Kristian Schmid is spotted by a village schoolgirl who asks for his autograph. According to Christian Tessier, he's not the only one who's experiencing a modicum of fame. "While I've been here I've had a few people

come up and say 'that's Megabyte, that's Megabyte!'

which is really cool," he says.

"It's nice to be recognized in a foreign country. I'm just a normal person where I live and every once in a while somebody will come up to me here. It's kinda nice."

When asked what has been the best part of filming *The Living Stones*, both Christians have to think for a second.

"We've done some stuff in the spaceship where we got to spin around," says Kristian, thinking back a couple of weeks in the filming schedule. "You know in the spaceship there's that see-saw thing? We got to sit in that and they spun us around quickly which was good. We were 'mind-travelling' which is a new [power] we've just discovered. It means we can go over everything that's happened [in the story]."

Adam and Megabyte use the mind travel when they keep seeing an image of a statue in their minds and need to remember where they've seen it before. The answer is it features in a pop video by Byron Lucifer (Danny John-Jules). Byron is one of the many characters who get 'podded' by the mysterious aliens. The pods only need to come in contact with one of their intended victims to pop open and take over the human body in a display of lights and green smoke.

Writer Lee Pressman was keen not to have aliens who look like men in rubber suits. "The idea of the aliens being some kind of smoky nebula-



ious beings that could actually inhabit the human body like parasites was quite exciting," he says. "The one image that we quite liked was that these things were like extra-terrestrial joy riders and they sort of took over people's bodies, raced around, used up people's energy then dumped them."



The pods are coming...

## Shoe Secrets

One of the podded villagers is played by Patricia Hayes who watches Damon's men from the safety of the churchyard. The actress, who is over 80, is helped into position by members of the crew. The grass under her foot is quite unsteady and the wardrobe department suggests swapping her character's shoes for Patricia's own trainers. They disguise her white trainers with bits of black gaffa tape in the hope no one notices!

Filming the scene with Patricia Hayes gives actress Alexandra Milman a chance to rest. She's been poorly since catching tonsillitis several days ago. "When I first came in this morning I was very groggy, but once I'd actually done something I

felt much better," says Alex. "On Wednesday night I only missed one shot, I couldn't go on any more, it was really dragging me down. They re-scheduled yesterday so I could have a holiday, the doctor said it wasn't a good idea for me to work because it was very bad. I'm picking up today, I'm getting better."

In fact she's back in action shortly after when her character, Jade, follows Pat Hayes's character, Felicity, into the woods carrying an alien pod. The scene is set with one of the pods placed on the grass on top of some dry ice which sends up wispy strands of smoke when hot water is poured over it from a flask. Felicity

picks up the pod, hides it under her scarf and runs for the cover of the trees, with Jade in pursuit.

The last few shots are finished off quickly before the sun goes down. Then it's inside the cottage to film the final scene of the story — the three TPs watching rock star Byron Lucifer on tv. It's more troublesome than any other scene during the day. Jade's mum, played by Sharon Duce, has to take in a tray of refreshments, but she seems to be having a run of bad luck. First she trips over the camera cables and nearly throws pizza all over the other actors! Then the pizza nearly slips off the tray onto the floor. Finally the sequence is completed with the help of a bit of sticky tape to keep the runaway pizza in its place.

When it's finished, the three children who live in the cottage bring out their autograph books. The young stars sit in a corner scribbling their names as the rest of the crew pack up. Within minutes, the tv crew have shipped out of the cottage and it is returned to being an ordinary house in the sleepy village of Hascombe.

Jane Killick

The Revotel, Southampton

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## QUESTIONS AND ANSWERS IN THE TV ZONE WITH JANE KILICK

Welcome to the second trip into *Memory Alpha*, the Federation's library of all scientific and cultural knowledge. For the first time the library has a plan for information, as well as providing the answers to all your cult tv queries...

### Judge Dee

**Q:** Does anyone at TV Zone remember a late 60s/early 70s series about a detective in ancient China called Judge Dee? I know there were a good number of books about Judge Dee, but I can't remember the author - I would love to get hold of some. Is it available on video by any chance?

*Juste Baker Cleveland*

**A:** Remember it? Of course not, we're far too young! However, that doesn't stop me telling you that Judge Dee was a series set in 7th century China made by Granada TV in 1969. Michael Goodlife played the oriental judge who was a travelling magistrate acting as detective, prosecutor, judge and jury. He was joined by three assistants Anne Gordon, Garfield Morgan, Norman Stone and a trio of wives. The tales were based around the exploits of a real live character who lived during the Tang dynasty. The series of hour-long episodes were adapted for the small screen by John Wiles from novels and short stories by a Dutch diplomat, Robert Van Gulik. Producer Howard Baker hoped to

introduce a different type of detective to tv, but despite boasting colourful period sets and costumes, only six of the seven planned episodes were made. As for a video release, a nice woman at Granada tv tells me it has never been released on

video, there are no plans to release it in the future and she can't imagine there ever will be.

### Bionic Video?

**Q:** I am a fan of The Six Million Dollar Man and The Bionic Woman. I wondered if you could tell me if the pilot episode of The Bionic Woman (which was originally a two part episode of The Six Million Dollar Man) is available on video in this country, as I have seen it reviewed in Leonard Maltin's Video Guide, but nowhere else.

*M Owen, Stoke on Trent*

**A:** Well I don't know how Leonard Maltin got hold of his review copy, but as one I spoke to has heard of any videos of The Bionic Woman or The Six Million Dollar Man ever being released over here. Meanwhile, keep your eyes open for repeats of Six Million Dollar Man on Channel 4.

### How Many V?

**Q:** Recently Sky One have been showing a re-run of the V mini-series. I seem to remember your episode guide for this series only totalled 18, whereas Sky showed 19 (I know it has nothing to do with the alternate episode 3 because you included that in your guide). Was there an extra one? Also, would an interview with Kenneth

Johnson be possible? I would love to know how the series was going to pan out, as when it was cancelled it must have been very close to a conclusion with the Leeder and Jennifer on the shuttle with Kyle and a bomb for company.

*Gordon Smith, Middlesbrough*

**A:** This extra episode quandary is easy to solve. There is one episode missing in the listing in TV Zone 25. It's *Ventura's Choice* which (when I stayed up late to watch it on ITV in 1985) was shown as the fifth episode between *The Section* and *Overload*. When you said that to the two versions of episode 3 (which give alternative explanations as to how Kyle joined the gang - both of which have been shown by Sky), you get 19 episodes. As for Kenneth Johnson, he had nothing to do with *V: The Series*. After the original highly successful two mini-series, Warner Brothers banded over the concept to Executive Producers Daniel H. Blatt and Robert Singer. In an interview in *Visual Imagination's Starburst Magazine* (issue 188 - still available as a back issue), Johnson described the experience as "like having a baby and giving it away to foster parents you don't like". He's also on record as saying if he were going back to *V*, he'd go back to where he left it rather than resolve the Kyle/Jennifer/Leeder/bomb plot. Knowing American tv they probably didn't know what was going to happen on the shuttle either, and planned to cross that bridge when the series was recommissioned. Of course the series was cancelled, so nobody ever found out.

### Red Dwarf Repeats

**Q:** As a Red Dwarf fan, I am convinced that the episode *Palvens* from the sixth season was not shown as part of the seasons 1-6 re-runs. As this was one of my favourite episodes from the original showing, I am either going to be: A) Disappointed that it wasn't shown, or B) Disgusted with myself for somehow managing to miss it. Can you help a confused Dwarfier?

*David Luck, Evesham*

**A:** (Also Stephen Rodden, Cleveland) I'm afraid you're going to be disappointed David. When news of the ripe charge against Craig Charles (Lisner) was all over the



# Do You Know?

MEMORY ALPHA'S DATA RETRIEVAL HAS GONE ON THE PLINK, SO WE PRESENT QUESTIONS AND MYSTERIES FOR TV ZONE READERS TO SOLVE. THIS MONTH WE ASK...

Q: I am writing in the hope that you can satisfy a query of mine which is over 20 years old... I have memories of a weird scene... A man is asleep in bed. Another man (whose face we don't see) creeps in to the room, quietly opens a drawer to the right hand side of the bed, and takes out a small glass jar (which I assume contains some kind of glue). He delicately dabs small drops of this 'glue' around the sleeping man's face and carefully places a transparent amber-coloured rubber mask over the sleeper's face without waking him. He leaves. In the morning, when the man awakes himself in the mirror he is shocked, and starts to panic when he finds he can't pull the mask off. He starts to breathe heavily. While he was off right while relaxed and asleep, this last, frenzied breathing leaves him unable to breathe through the mask and he suffocates! Someone please put this 31-year-old out of his misery and tell me what the heck the programme was!

Mark Saunders, Isle of Wight

IF YOU CAN HELP SOLVE THIS MYSTERY CONTACT MEMORY ALPHA AT ONE OF THE ADDRESSES BELOW

media (a charge he denies), the BBC previewed their repeat schedule and decided not to show *Pottery* because it was 'inappropriate' at that time. Several minor cats were also made to subsequence episodes because of their sexual content. This must have made it very confusing for people seeing *Red Dwarf VI* for the first time because *Pottery* contained all the explanation as to why they were on Starbuck, and what happened to the ship *Red Dwarf* and Holly. Although it's easy to understand the BBC's caution, I wonder if *Pottery* could have been broadcast in an edited form

and saved everybody a good deal of confusion. At least the full and unedited versions are due out on video in May (Volume 1) and June (Volume 2).

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## FEEDBACK

### Your answers, updates and responses

Following last month's question about *Kung Fu*, two readers have rushed to update the Memory Alpha files:

There were at least four novelizations published (based on episodes of the Series 1, *The Way of the Tiger*, *The Sign of the Dragon* (titles), 2, *Chalis*, 3, *Superstition*, 4, *A Posing Alliance*). All written by Howard Lee and published by Warner Bros. Books, 1973-1974. There were also several anniversary and gift books, mostly from Green Sticker Ltd 1974-1975.

Jane Powell, Hawarden, New Zealand

Two recently published books are also of interest: *The Spirit of Shamen* by David Gerrold, published by Aquarian and *The Kung Fu Book* by Robert Anderson, published in the USA by Pioneer, but available in import. The novelizations are long out of print, but do turn up occasionally in second hand or specialist book shops. Gerrold's book is about *Kung Fu*, the original series, but is also about the martial art. Anderson's book covers the old and new series including an episode guide. It has star photos of American fan clubs.

Kyle Bradshaw, Scotland

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# ALIEN NATION

## STILL SIKES AFTER ALL THESE YEARS

**G**ARY GRAHAM became a father during what turned out to be a four-year hiatus between the cancellation of *Alien Nation* the television series and the call back for the two-hour reunion movie *Alien Nation: Dark Horizon*. And to the actor's way of thinking, becoming a pop has definitely changed his attitude toward playing earth cop Matthew Sikes.

"Having a baby really kind of changed things," reflects Graham. "It's not like, all of a sudden, we're looking at a kinder, gentler Sikes. There's something about having a baby that personally puts you in a more self-sacrificing state of mind. It's one of those instances where a real life drama is influencing what I do in front of the camera. Coming back to do the movie, I've had to work harder at getting the growl and the grumpiness."

### M.A.N.T.I.S. Man

Graham, whose loose as a goose attitude in conversation is not too much removed from that of his character, is back in Los Angeles for a short vacation with his family from his latest Science Fiction tv outing, the recurring role of police Captain Hetrick in *M.A.N.T.I.S.*

"My wife was real happy to see me go back to work," chuckles Graham. "I think it was equal parts the fact that I was working and the fact that she wanted me out of the house."

The actor is looking forward to *Alien Nation: Dark Horizon* coming under fan scrutiny. He offers that the big storyline for him continues to be Sikes's budding romance with alien Cathy Frankel.

"When the series ended, Sikes was very much at the choice point in his relationship with Cathy," he relates. "But what we find in the movie is that he may have waited too long and, unfortunately, Cathy's affections seem to be going else-

Gary Graham as Matthew Sikes



where. So the big thing in this movie is that we find Sikes going through some real soul searching in terms of his feelings for Cathy."

### Being Sikes

Graham claims that he had little trouble getting back into a Sikes frame of mind despite the layoff. "I never really let go of this guy. He's pretty much ingrained in who I am."

"I don't really think there's been much of a change in this character from the series to the movie," he elaborates. "We've pretty much picked up Sikes where we left

off. I really worked hard to maintain a consistency here. I didn't want to come back and suddenly be playing somebody else."

But the actor can't help but note that four years away from the show has definitely seen this cast develop for the better.

"Everybody has gotten so much better. I guess living tends to colour you as an actor. Terri [Treas] is coming across much stronger and more assertive as Cathy. And I continue to be amazed at what Eric [Pierpoint] can do with George. He's so subtle with the character and yet he's able to cover such a wide range."

Graham turns back the pages to the one







Sikes [left] celebrates with his family in a celebration

season of *Alien Nation* currently a regular fixture on local television. He offers that, from the word go, "Sikes was in a constant state of evolution."

"He was not only on an emotional loop in each episode but also throughout the course of the series. Sikes started out pretty bigoted and pretty much set in his ways. Early on he was pretty closed minded as far as accepting the alien culture. Dealing with George and the other aliens was something he would grudge and get through only to the extent that he had to. But, during the run of the show, he learned to have great admiration and respect for the species in general and George and Cathy in particular."

## Priceless Stuff

Graham's memories wander to particular series highlights. In the episode entitled *Fifteen With Wanda*, it was the prospect of "dealing with my ex wife and finding my daughter shook up with her boyfriend. That was priceless stuff."

"The episode *Green Eyes* was the big kids episode in which George and I had to fight with each other," he continues. "The episode *Crossing the Line* had some pretty heavy stuff from Sikes's past jump out. The trio of episodes, *Partners*, *Crossing the Line* and *Real Men* work for me as a whole because they pretty much highlight the journey that Sikes had to take.

There was a wide range of emotions and a lot of challenges my character had to deal with that made those powerful Sikes episodes."

## Traditional Cop

Graham's current stint on *M.A.N.T.I.S.* is a more tradition bound cop. "Hetrick is a pretty straightforward, by the book law enforcement officer. He's after the *M.A.N.T.I.S.* because he believes him to be a vigilante and his attitude is that you can't have loose cannons going off and



Human/Newcomer relations continue to blossom

that you have to bring them in. Hetrick is somebody who just can't stand people operating outside the law."

In his pre *Alien Nation* days, Graham also ventured into other worlds as the lead in the low budgeted *Robot Jox*. "I really sweated on that one. I was in this cockpit for hours a day and for days on end. I was real happy when that picture finally came out and even happier that it didn't turn out to be a movie that was going to come out and ruin my career. It's not a great film but it's better than I thought it would be."

Gary Graham was born in Long Beach, California and raised in Southern California. He originally headed for a medical career, but affairs below the belt turned him in the direction of acting. "I was looking to meet chicks and get laid."

But Graham found himself "getting into" his college drama classes and, upon graduation, began to make the normal struggling actor rounds. He found work in local theatre productions and small parts in such films as *Hardcore*, *All the Right Moves*, *The Last Warrior* and *Hollywood Knights*.

## Instincts

When Ken Johnson came calling with the role of *Alien Nation* Earth cop Sikes, he sculpted the role more on instinct than anything else. "I just felt that the way to play him was the way I played him. He is not incredibly civilized or sophisticated. He's a good cop who's quick to jump into everything."

Graham, who says he prepared to play the cynical cop by studying the performance of his counterpart James Caan in the *Alien Nation* movie, elaborates on how Sikes fits into the *Alien Nation* universe.

"Sikes is a cop because number one he loves it and number two he just can't see himself doing anything else. He's your classic rule breaker. But he's also the guy people turn to when they want to get a job done."

And Graham, whose lone genre shot since *Alien Nation* was cancelled was as a scaly skinned reptile creature in the failed television pilot *Monster Island*, claims that those looking for new facets to Sikes's rough exterior in *Dark Horizon* will be looking real long and hard.

"If anything he appears to be more patient. But looking back on the movie, nah, he's just the same old Sikes. You either love him or you hate him."

Marc Shapiro

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# MONSTERS, MAGIC, TIME BUBBLES AND SEAWEED

## LIFE WITH VICTOR PEMBERTON

Part 1

**V**ICTOR PEMBERTON is one of those rare beasts: a scriptwriter who really knows how to make Science Fiction work on television. He script edited and wrote for *Doctor Who* during what it is widely regarded as its finest season in 1967, contributed several episodes of the fondly remembered *Ace of Wands* in 1972, and brought the classic children's series *Timeslip* to an enthralling ending. And, if his current plans come to fruition, Pemberton's days of working in Science Fiction won't end there...

### Extra Start

Surprisingly, Victor Pemberton's first connection with *Doctor Who* was not as a writer, but in front of the camera. In 1967 he appeared as Jules in *The Moonbase*, playing a technician who had succumbed to a disfiguring disease, and was controlled by the Cybermen. The job was simply a means to an end.

"I did extra work because I wanted to be a writer," he tells *TV Zone*. "I had to give up my job in a travel agency because I couldn't write and work. A very dear friend mine, Cedric Messina, who was a very powerful BBC producer, said to me, 'Why don't you come and do a few days as an extra. You'll earn a few pounds, you can be writing at the same time, and it will also give you an insight into television.'"



Doctor Who: Moonbase. The effects of Cyberman infection.

The arrangement worked perfectly for Victor Pemberton, who wrote radio plays and television scripts between his on-screen assignments.

"But every so often somebody would ask me to play a little part and say a few lines, which I loathed doing. I'm the most un-actorish person in the world; I couldn't bear the thought of being an actor. I did quite a lot of that, of which Jules in *The Moonbase* was one."

Pemberton obviously took the money and ran, ask him about his memories of playing Jules, and he grimaces.

"There was this dreadful make-up job, with all these damned lines [on your face] — all the veins had to be highlighted. I had to get to the studio at about six in the morning to have these veins put on, because we had to do camera tests.

### Early Make-Up

"The make-up took about an hour and a half, and sometimes a bit longer. Of course, it was progressive — that's why it was difficult. They have to put a base on the skin first, and make it look shrivelled. As it progressed so did the shrivelling process. It was quite tiring actually, because those studio days are very long. The main actors, people like Pat and Frazer, wouldn't be there until ten but we'd be on set certainly by eight-thirty."

Pemberton was also involved with filmed inserts for the story, which were shot at the BBC's Ealing Film Studios. "They built a miniature version of the Moonbase, and the back projection facilities at Ealing were far better than at Lime Grove. There were two of us who had to clomp around the Moon until the dreaded Cybermen caught up with us. We did the bit of the Cybermen coshing me and my fellow astronaut."

Fortunately, he would soon return to the series in a role more suited to his talents. Pemberton had known Peter Bryant

from his days at BBC Radio, Bryant was *Doctor Who*'s script editor, who was to take over the mantle of producer when lines Lloyd moved on.

"Peter asked me to come over as script editor, and then do what I really set out to do — write. I was assistant script editor for a little while, on *The Faceless Ones* and *Evil of the Daleks*, then I took over. I left somewhere around *The Ice Warriors* or *Enemy of the World*."

### Daleks

One of the newcomer's first jobs on *Doctor Who* was to read the scripts of *Evil of the Daleks*, David Whitaker's superb seven-part story that was intended to kill off the metal monsters from Skaro once and for all. "I thought [it was] excellent," he enthuses. "I did do a few re-writes, but I can't remember what they were. Nothing extensive, I must say. I still think it's one of the best of the series, and it was very well cast. Derek Martinus [the director] got a nice feel to the Victorian thing."

### Cybermen

One of the first scripts over which he had editorial control was *Tomb of the Cybermen*, in which the last of the Cyber race are unearthed by an archeological



Moonbase. The influence of the Cyberman looms close...

expedition to the planet Telos. Written by Kit Pedler and Gerry Davis, the story is widely regarded as a true *Doctor Who* classic.

"It was fascinating because they were such totally different people," says Pemberton of the writers. "Kit was quite brusque in many ways, but he was a scientist first and foremost. He was a great computer expert. One knew you couldn't just have pure science *Doctor Who*, and that's where Gerry was very good because he was a dramatist. The combination was quite formidable; one of the most formidable partnerships in the whole of *Doctor Who*."

Victor Pemberton admits that he was always enthusiastic about the story, which existed as a brief outline when he joined as script editor.

"There were several stories floating around, and *Tomb* was one of them," he continues. "I was very keen on it, and I took it to Peter and said, 'What about this?' And he said yes. It was quite difficult to work with Kit and Gerry, because they both had their own ideas about what it should be. Then [director] Morris Barry came into it, and he had his ideas.

## Atmosphere

"I do know that I did suggest putting the dry ice into the tombs, because when it was first done and the tombs were opened there wasn't enough atmosphere. I said something in the studio, and it suddenly appeared on the screen, and it did help. When I read it, I saw it almost as a kind of Frankenstein atmosphere, with a touch of the Hammer horrors. I'd also just been to Egypt and seen the tombs so I was very much into Egyptology."

Victor Pemberton also took the liberty of writing a scene into *Tomb of the Cybermen*. In a quieter moment in the third episode, the Doctor and his companion Victoria poignantly discuss the families they have left behind. It remains one of the few strong character pieces throughout the show's twenty-six seasons.

"I just felt that occasionally there should be some sort of humanity in it," says Pemberton of his contribution. "There should be some sort of relation to real life. I thought there was a family thing going there, so I did write a scene which worked out quite well.

"I really don't think one should write in things for the sake of it. If a script is



Moonbase: Polly (Anneke Wills) and Jamie (Fraser Hines) during rehearsals



Tomb of the Cybermen  
The stark Tomb set, without the atmospheric lighting and effects

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"I do know that I did suggest putting the dry ice into the tombs, because when it was first done and the tombs were opened there wasn't enough atmosphere. I said something in the studio, and it suddenly appeared on the screen, and it did help. When I read it, I saw it almost as a kind of Frankenstein atmosphere, with a touch of the Hammer horrors. I'd also just been to Egypt and seen the tombs so I was very much into Egyptology."

Victor Pemberton also took the liberty of writing a scene into *Tomb of the Cybermen*. In a quieter moment in the third episode, the Doctor and his companion Victoria poignantly discuss the families they have left behind. It remains one of the few strong character pieces throughout the show's twenty-six seasons.

"I just felt that occasionally there should be some sort of humanity in it," says Pemberton of his contribution. "There should be some sort of relation to real life. I thought there was a family thing going there, so I did write a scene which worked out quite well."

"I really don't think one should write in things for the sake of it. If a script is



Moonbase: Polly (Anneke Wills) and Jamie (Frazer Hines) during rehearsals



Tomb of the Cybermen  
The stark Tomb set, without the atmospheric lighting and effects

Main photo:  
The expressive main monolithic set for *The Inevitable* story

Tomb of the Cybermen  
Victor Pemberton added a scene in the main Tomb set which became one of the few strong character pieces throughout the show's twenty-six seasons



Moonbase: Patrick Barr as Jackson wearing sunglasses as protection against the strong studio lights



accepted by a script editor, it's been accepted because you've liked what you've seen. There should only be touching up and fine tuning to do, and to make radical alterations is not on. You lose the originality of the piece, and you lose the kind of energy and imagination that the writer has put into it. People do it just to satisfy their own ego, and I've never tried to interfere with other people's work to satisfy my own ego."

In *Tomb of the Cybermen*, Pedlar and Davis chose to advance Cybermen myth by introducing the Cybermats, rodent-like metallic creatures that worked as a kind of advance guard. If the Cybermats had been invented in the 1990s they would be stamped with trademarks, and toy shops would be full of the things. Victor Pemberton, however, points out that they were a story tool, and not a gimmick.

"Merchandising wasn't so prevalent then as it is now. They were there for the story development, and they went on to appear in other *Doctor Who* stories after that."

"I remember a great discussion about *Invasion of the Body snatchers*, and we tried to get the kind of menace that there was always something menacing around you. There were pods in the film, and the Cybermats were a bit like that—suddenly this metal thing was across your face. Although they were quite fancy clockwork things in the studio—you can imagine old Pat and Frazer lurking around like mad playing choo choo trains with the things—on the screen they became quite menacing."

#### Horror

Doctor Who was always at its most successful when it pushed its own envelope, treading the fine line between make believe and horror. *Tomb of the Cybermen* received more than its fair share of criticism for on-screen violence, and even the BBC's own talkback debated the validity of a scene in which a Cyberman is dismembered.

"That was Morris's idea to have all that in. I couldn't say how far we could go, there were guidelines of a sort at the BBC, but I wouldn't have had a say in that anyway. I know what was in the script, and what happened after that was really between the producer and director."

But were the production team always mindful of the degrees of Horror that could be incorporated into the series?

**Magnabee** Patrick Barr as Robson wearing sunglasses as protection against the strong studio lights



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### Tomb of the Cybermen

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Main photo: The impressive main monastery set for *The Abominable Snowman*



*Tomb of the Cybermen*

A moment from during rehearsals, but still with the atmosphere of the story

"Yes, we always had to be," Pemberton responds. "The newspapers were very much onto us about children being so scared they were watching the shows from the back of the settee. What they didn't realize was that children love to watch from the back of the settee, they love to be scared, as long as you don't go too far and so long as it wasn't too realistic."

"I've never thought you should write down to children, you've got to treat them as your equal to a certain degree. That's why I thought *The Tomb of the Cybermen* could take a bit of adult writing. It could take a deeper message. I think there's something about *Tomb of the Cybermen* that Gerry had written extremely well. A lot of the writers were very good, but they wrote pure adventure, but the combination made it very realistic."

When asked what audience the production team were aiming for, the ex-script editor cannot be specific. "I have to say honestly, anyone who turned on the television set. I don't think you can say you're making it for children or you're making it for adults. At that time of day, 5.15 or 5.45 on a Saturday afternoon, anyone can watch. That's why I think there was such a vast adult audience for *Doctor Who*. Although it was aimed at children to start with, once they started to love it the mums and dads joined in and they got hooked as well."

## Abominable...

Victor Pemberton did not remain in the script editor's chair for long, preferring to write his own scripts rather than amend other people's. Although he was not actually credited, he did remain to help out

on *The Abominable Snowmen* and some of the episodes that followed.

"I was very interested in that," says Pemberton of *The Abominable Snowmen*. "It was set in Tibet, and was a damn good yarn in the best tradition of old English films. I know that [the writers] were influenced by *The Lost Horizon*, which was about a great Lama. It fitted the *Doctor Who* format very well."

"Pat found it a very interesting show to do; he enjoyed it very much and found some of the scenes quite moving. Part of it was filmed in Wales, but I never got to go."

Next up was *The Ice Warriors*, Brian Hayles' distinctive six-parter that introduced a brand new breed of monsters into the *Doctor Who* universe.

"Brian Hayles already had a certain reputation before he came to *Doctor Who*. He was very much an adventure writer and he did it very well, although parts of it I don't think did work — some of it was a bit stodgy. I do remember saying that at the time, but lovely man though Brian was, he was a bit stubborn. Having said that, losing Brian so early in his life was a great shock. He knew how to put a good yarn together, but I'm not sure *The Ice Warriors* was one of his better efforts."

By the time of *The Enemy of the World*, Victor Pemberton was on his way out, and working on his own script for *Doctor Who... Fury from the Deep*.

David Richardson  
and Stephen Payne

[In the second part of this interview, Victor Pemberton discusses *Fury from the Deep*, his two scripts for *Ace of Wands*, and the past and future of *Timeslip*.]

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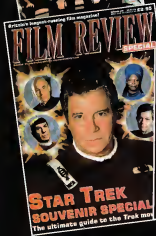
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